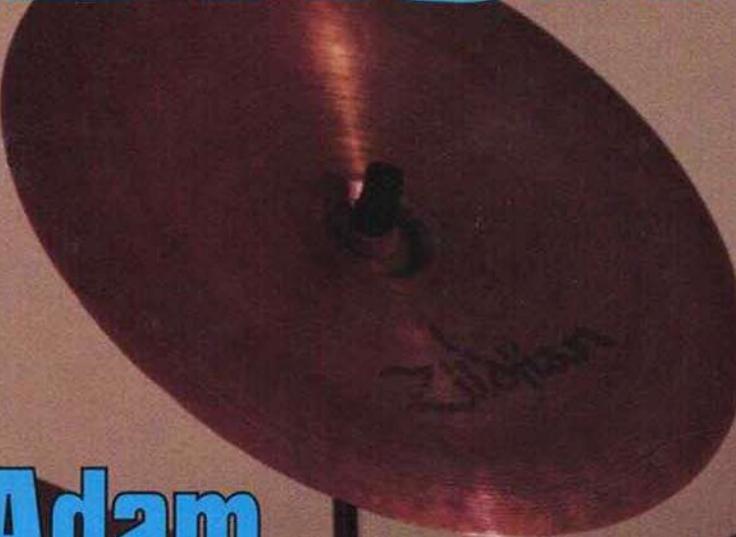


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JANUARY '94



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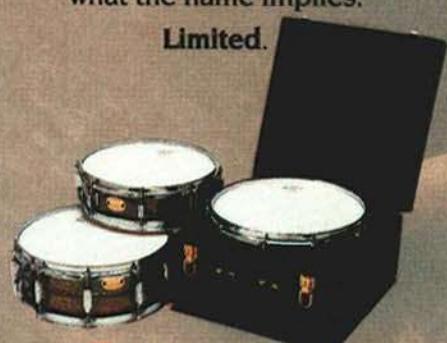
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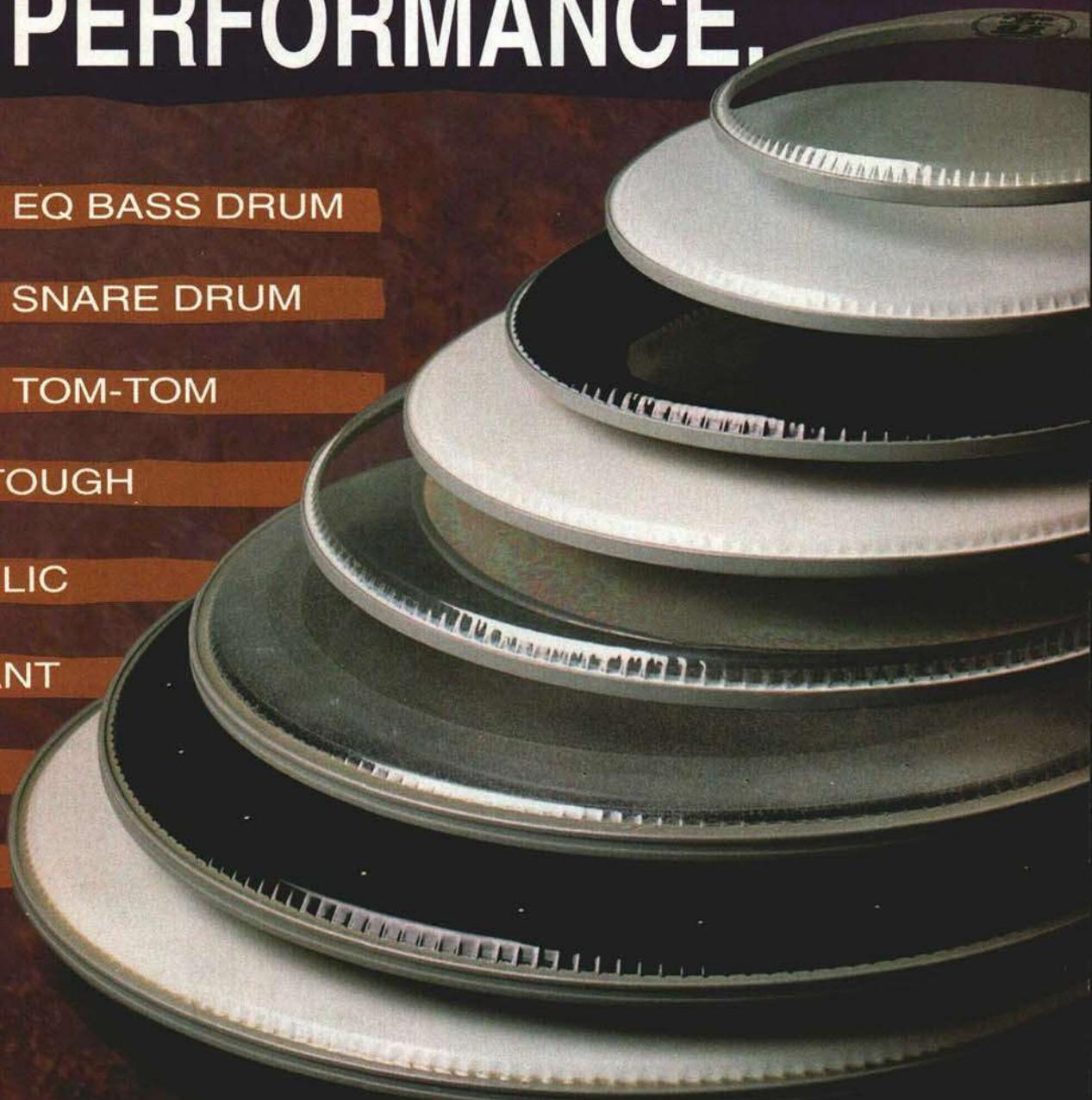
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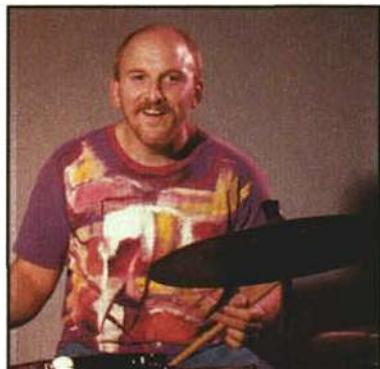
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JIMMY CHAMBERLIN

Smashing Pumpkins are climbing to the top their own way. That unwavering independence is reflected in drummer Jimmy Chamberlin, who insists that his drumming has lots more to do with jazz than grunge.

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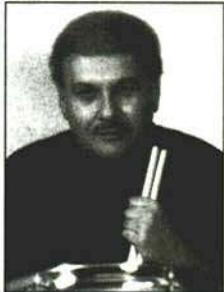
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J.C.R. Percussion
BY KEN ROSS



Music To Your Ears



Several months ago we ran a feature interview with Peter Erskine. In that article Peter mentioned the problem he's had with his hearing, and the onset of tinnitus (ringing in the ears) from years of playing. Rod Morgenstein, Lars Ulrich, and Joey Kramer, among others, have also reported varying degrees of hearing loss and the tinnitus that often seems to accompany it.

All of this unfortunate news verifies the fact that, as drummers, we obviously fall into the high risk category for hearing damage. And it's not only hard-hitting rock drummers performing in loud concert settings who are at risk, as Peter's case clearly proves. Though very high-volume music will certainly increase the risk factor, damage can occur even at moderately high club levels when those levels are maintained over a long period of time. So whether it's on the concert stage or the local club bandstand—we all need to be cautious.

In the October 1990 issue of *MD* (still available as a back issue), we published a feature article entitled "Drumming: How Risky Is It To Your Hearing?" In that article we examined how hearing damage occurs, and we reviewed some of the warning signs drummers need to be aware of. We also discussed the situation with a group of name players, several of whom have experienced hearing problems. "I think anybody who doesn't entertain the idea of protecting their hearing is fooling themselves," said Aerosmith's Joey Kramer. "You only get one pair of ears, and once you've abused them—that's it!" Finally, we looked at the field of hearing protection and noted the advances that have been made here in comparison to earlier forms of protective devices.

I'd like to suggest that drummers reread that article if possible. If you don't have a copy, order it from *MD*'s Back Issue Department—or borrow a friend's copy. It's important for us to be conscious of the risks we face as drummers and take the steps needed to protect ourselves. Don't take the "It can't happen to me" attitude. As an audiologist once told me, following testing for my own high-frequency hearing loss, "Drummers need to be very cautious. There isn't much one can do about hearing loss after it occurs, and there is perhaps nothing more devastating for a musician."

For more information on protecting your hearing, write to HEAR (Hearing Education And Awareness For Rockers) at P.O. Box 460847, San Francisco, CA 94146. You can also contact the House Ear Institute, 2100 West Third St., Los Angeles, CA 90057, and the American Tinnitus Association, P.O. Box 5, Portland, OR 97207.

Editor/Publisher	Ronald Spagnardi
Associate Publisher	Isabel Spagnardi
Managing Editor	Rick Van Horn
Features Editor	William F. Miller
Associate Editor	Adam J. Budofsky
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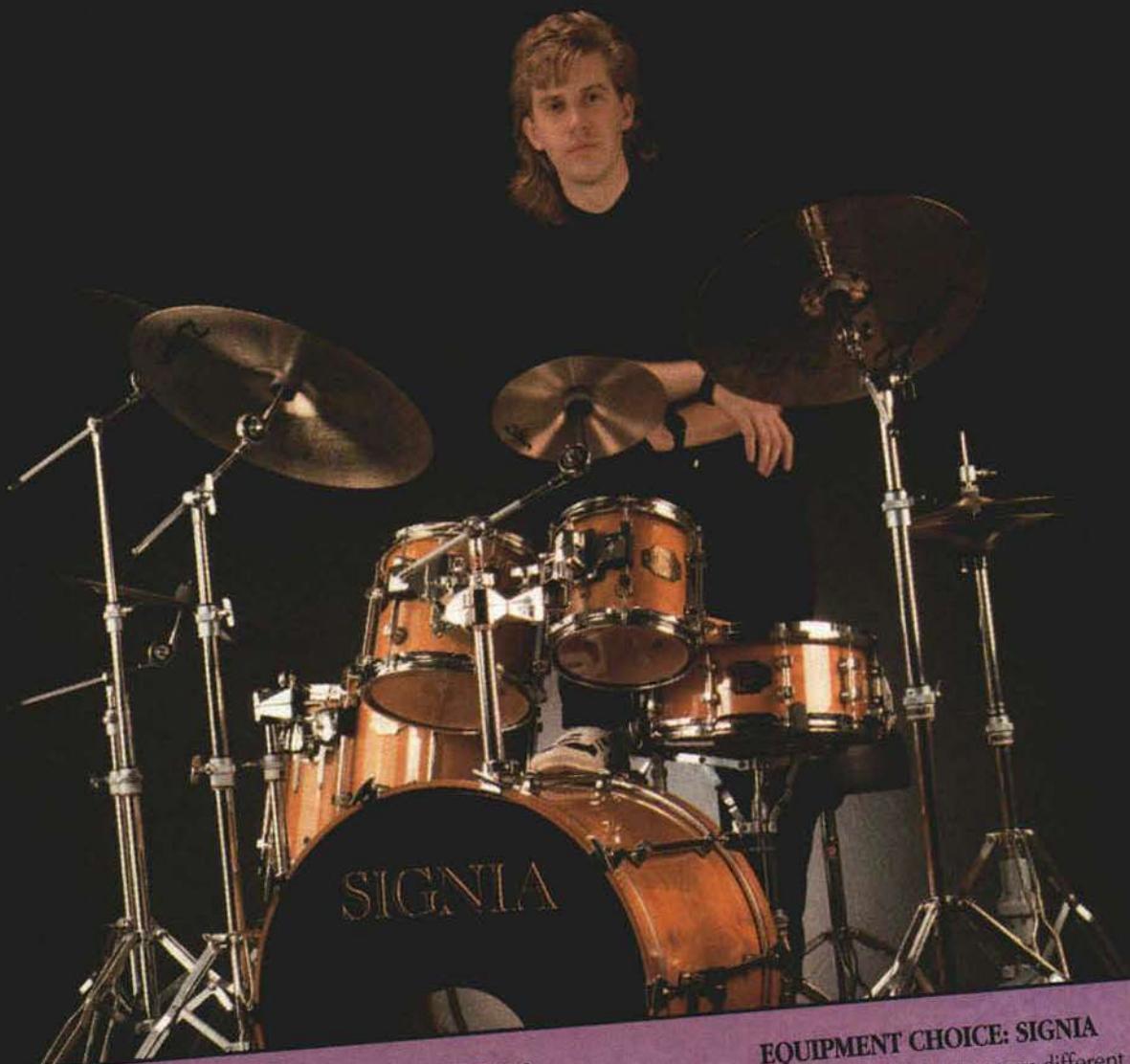
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Profile: Tommy Igoe

of New York Voices



PERSONAL DATA:

TOMMY IGOE

BORN: Emerson, New Jersey.

CURRENT PROJECTS:

- Currently on World Tour with New York Voices in support of their current release "*Who's Inside*".
- Just completed new albums with *David Wilcox* and with *Michael Zilber and the New 4 Freshmen*.
- Busy session player in New York City doing jingles, albums and soundtracks.

EQUIPMENT CHOICE: SIGNIA

"Because I play in so many different situations, I need a kit that adapts quickly to what I need with no hassles. Signia never lets me down - they tune up quick and they're tough. I've been all over the planet with them and never once had a battle much less a major breakdown. Just one look will tell you these drums mean business."

PREMIER
The Different Drums



INTRODUCTION TO TABLA

Thanks for the long-overdue piece on tabla in your October issue. Since I became a devoted fan of your magazine some ten years ago I have waited for some discussion of this most intriguing instrument. David Courtney's article was very informative. Apparently some of what I thought I knew about tabla (concerning names for the various parts of the drums) was inaccurate. For those who may know very little of tabla, I suggest a release called *Tabla Duet* on Moment Records (321 San Anselmo Ave., San Anselmo, CA 94960). It is a tabla-lover's dream showcasing the amazing talent of tabla master Alla Rakha and his son, Zakir Hussein. Chances are there are few who are as enamored of this instrument as I am, but thanks to your article, hopefully more will come to appreciate the tabla's unique, enchanting sound, and the skill required to master it.

Emmitt Paulette
Lynchburg VA



25 GREATEST DRUM BOOKS

I would like to thank you for conducting the poll to determine the top 25 drum books—which resulted in my book, *Progressive Steps To Syncopation For The Modern Drummer*, being voted number two. My thanks to everyone who voted for my book. I am honored and very grateful.

Ted Reed
Clearwater FL

In response to MD's article "The 25 Greatest Drum Books," I was surprised that with the great cross-section of talent and expertise that contributed to the survey, there was no mention of Jim Blackley's *Syncopated Rolls For The Modern Drummer*. Inspired by such wonderful drummers as Elvin Jones, Max Roach, and Jake Hanna, Blackley developed a wealth of material that was published in two volumes in 1961/62. The thrust of his approach is to develop the student's potential from a study of accents that create a musical line. These accents can then be executed using

single strokes, double strokes, buzz rolls, or paradiddle stickings. The basic pattern created by the accents is carried through all note values and can be adapted to any style of music. As a result, the student's *chops* develop naturally from a musical approach—as opposed to a numerical, rudimental study.

I studied under Jim Blackley for four years, and it was truly a great privilege to be privy to his expertise and understanding. However, the results of his approach can be best heard in the playing of such great Canadian drummers as Terry Clarke, Barry Elmes, Keith Blackley, and Bob Disalle.

Neil McGrath
Sapporo, Japan

on a hollow log with a group of other caveman log-beaters, somehow got lost in the chart, and was forced to compensate for his lack of musical knowledge by "faking it."

I'm sure that, along with myself, many others could relate to the situations that Gary described in more ways than one. In fact, "Faking It" could be its own regular department, because you could probably fill an entire issue with related stories of this sort. Thanks again to Gary and *MD* for a fun article.

Sam Mestas
Lafayette CO



PLAY IT STRAIGHT

Thank you for the "Play It Straight" ads in *Modern Drummer*. This is a brief message to young drummers from a drummer who is paying the price for *not* playing it straight. I am in prison with a life sentence, a direct result of drug use. I thought it was the cool way to play. I was wrong.

Imagine having the music inside you, with no way to express it. That's my situation now. So play it straight—or live the nightmare. There are no drums in prison.

Marty Ardizzone
Eldorado Correctional Facility
Eldorado KS



HALL OF FAME DRUMMERS

Rock 'n' roll brought rhythm to popular music. And yet the contribution of the rock 'n' roll rhythmists—the drummers—has never been recognized by the Rock And Roll Hall Of Fame. If you feel that drummers like Earl Palmer, Fred Below, Hal Blaine, D.J. Fontana, Gary Chester, and Panama Francis (to name but a few) should be recognized right along with the host of singers currently enshrined in the R&R HOF, then write to the Hall's directors at: Rock And Roll Hall Of Fame, 545 Terminal Tower, Cleveland, OH 44113. Let them know how you feel!

Woody Thompson
Santa Fe NM

continued on page 87

FAKING IT

I'm writing in regards to the article written by Gary Griswold entitled "Faking It" in your September issue. I wish to commend Gary for a fine piece of work. The article is not only applicable to every drummer, but also to every other musician. In fact, I'd be willing to bet that four billion years ago some caveman found himself beating

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A large, vibrant photograph occupies the lower half of the advertisement. It depicts a group of young people in a dark, possibly underground or backstage setting, playing a variety of percussion instruments. In the foreground, a man is prominently featured, his hands raised in a rhythmic motion as he plays a large conga drum. Behind him, another person plays a bongo, and further back, a woman is seen. The lighting is dramatic, with strong highlights and shadows, creating a sense of movement and energy. The background is dark, making the bright colors of the instruments and the performers stand out. The overall mood is one of raw, celebratory music-making.



For more information on Meinl Percussion, send \$3.00 to: Tama Drums, dept. MDMP35,
P.O. Box 886, Bensalem, PA 19020 • P.O. Box 2009, Idaho Falls ID 83401.

Ian Paice

Two years ago, Deep Purple began writing *The Battle Rages On*, in the pleasant winter climate of Florida. As they began to cut tracks at Bearsville in the somewhat chillier New York, however, it became apparent that something was wrong. According to long-time drummer Ian Paice, "We came to what you might call 'The Atlantic Divide.' We were creating pieces of music on one level, and [singer] Joe Lynn Turner was seeing them on a totally different plane. We were trying to give him hard rock 'n' roll songs, and God bless him, he was trying to make hit singles out of everything. That's not a bad thing, but only if it's a natural progression to do that."

"After two months," Ian says, "we realized we weren't going to be happy and *he* wasn't going to be happy. So we looked at each other, and in all friendliness said, 'This is not going to work.' We were coming up to our twenty-fifth year, and we thought that if we were going to do it again, it should be with the five people everyone expects it to be. We got through to [former singer] Ian Gillan's people and said, 'We know you're singing good again,

you've got your act together, and you're on top of the world. Would you like to do this one more time?'"

So with the band's best-known line-up back together, the veteran unit recorded one of their strongest releases ever. According to Paice, "Much of *The Battle* reminds me of the type of material we were putting out in the early '70s, when we were kicking people's asses musically."

After having spent so much time on this album, though, Ian is looking forward to touring behind the release. Does he think after three years of not being on the road that he'll experience any stamina problems? "A man in his forties is probably a little stronger than a man who is nineteen years old, actually," Ian insists. "In ten year's time, it may be different. But if there's anything I can't do then that I can do now, I'll find another way of doing it. Age is something nobody can do anything about, but we can do it gracefully and make it work *for* us, not against us."

• Robyn Flans

Clint de Ganon

For most rising drummers, each successive project garners more exposure; the more exposure one gets, the more job offers come in. Clint de Ganon, who has been making a name for himself in contemporary jazz circles, is one such drummer.

Clint's talents were widely showcased during a tour with Bob James (where he amply filled Harvey Mason's recording shoes), as well as on a score of New York sessions. And the drummer has recently begun playing with jazz/pop vocalist

Michael Franks, whose latest album, *Dragonfly Summer*, has topped jazz charts for months.

"I've always appreciated Michael's exceptional songwriting and vocal abilities," offers Clint. "But now I can see how gratifying it is to play with him. He has a very relaxing, calming influence on his musicians, and that inner peace really makes a difference to your playing."

De Ganon was recommended for the Franks gig based on his prior projects. "Everything leads to something else," says

Clint. "Michael's musical director had suggested me, and Michael had heard me play on Chuck Loeb's latest album, *Mediterranean*, earlier this year." Besides Loeb's album, Clint has also played on Mitchell Forman's latest, *Handmade*, percussionist David Charles' and vibist Dave Friedman's upcoming release, and Warren Bernhardt's recent recording, *Family Album*.

• Teri Saccone

D.J. Bonebrake

Since joining seminal punk rock band X in 1977, drummer D.J. Bonebrake has been a consistent member despite session work and outside projects. X released six full-length studio albums (plus assorted EPs and a live album) before taking a hiatus in 1987. 1993 marked the comeback of X with their latest effort, the dazzling *Hey Zeus!*, replete with amazing drum sounds.

D.J. was busy playing with Michael Penn when X decided to regroup to play a series of 1990 New Year's Eve gigs. "To make a long story short," says D.J., "we had some record company interest after that, and we were interested in doing something together after having the break. We got a deal and then spent a couple of years trying to make the record, and here we are again. It took a

long time to write the songs, and then the search for the producer was endless. We finally found Tony Berg, who has a really good ear for drum sounds, so we went into the studio last summer."

Like its predecessors, *Hey Zeus!* retains the raw, live sound X is famous for. "At first we actually left the option open to use drum machines on the album," comments D.J. "We would have used them had we thought it was appropriate, because we wanted to do something a little beyond what we had done before. We ended up not using drum machines, but I think the end result is great." X is currently on an extensive world tour.

• Teri Saccone



Pete Sandoval

Pete Sandoval is rapidly gaining a reputation as one of death metal's premier players. The Nicaraguan-born drummer not only administers the requisite hyper-speed, he also brandishes a riveting technique that has put him at the top of the death metal heap.

With Tampa, Florida's Morbid Angel, Sandoval flashes his talents on the group's latest release, *Covenant*. It's the band's third album, and their first for a major label. "Even though I joined this band in '88," Pete explains, "I have been playing speed metal since '84 with different groups in L.A. After being influenced originally by bands like Slayer and Metallica, I just went my own way with my own style."

Sandoval reveals that he's a true perfectionist: "I love the new album," he says emphatically. "But as much as I love it—as I do every new album—none of them have been perfect. I know that I have many albums yet to come, and I see that with each one there is improvement. And I'm sure that with each upcoming



album, everything will get even better, because we always want to experiment. I know I'm willing to give everything I've got for this band. This is just the beginning."

•Teri Saccone

News...

Pat Mastelotto can be heard on records by Ted Hawkins, Talk Back, and the Rembrandts. He has also been touring recently with (David) Sylvian & (Robert) Fripp.

Joe Gallivan has been gigging and recording with his own big band, as well as cutting an album with his quartet.

Mike Baird has been in the studio with Barbra Streisand, Sheena Easton, Celine Dion, and Julio Iglesias. He can also be heard on Christmas albums by the Wilson Sisters and Tom Jones.

Bill Bruford is hitting the road with Yes to perform selected dates in support of *Orchestral Yes*, a re-recording (with the London Philharmonic) of their greatest hits.

Rikki Rockett has been in the studio with Poison working on their sixth album.

Jerry Gaskill in the studio with King's X.

Tim Grogan working with the Desert Rose Band.

Josh Freese working on Xtra Large's second album.

David Licht recently did a tour of Europe and dates in

South America with the Klezmatics.

Jim Brock is on Janis Ian's latest release, *Breaking Silence*, and has been on the road with Janis. Jim can also be heard on recent releases from Kim Carnes, Joe Walsh, and Joe Cocker.

Tommy Wells on new albums by Ray Stevens, the Statler Brothers, Ricky Van Shelton, Marty Stuart, and Michael Martin Murphy.

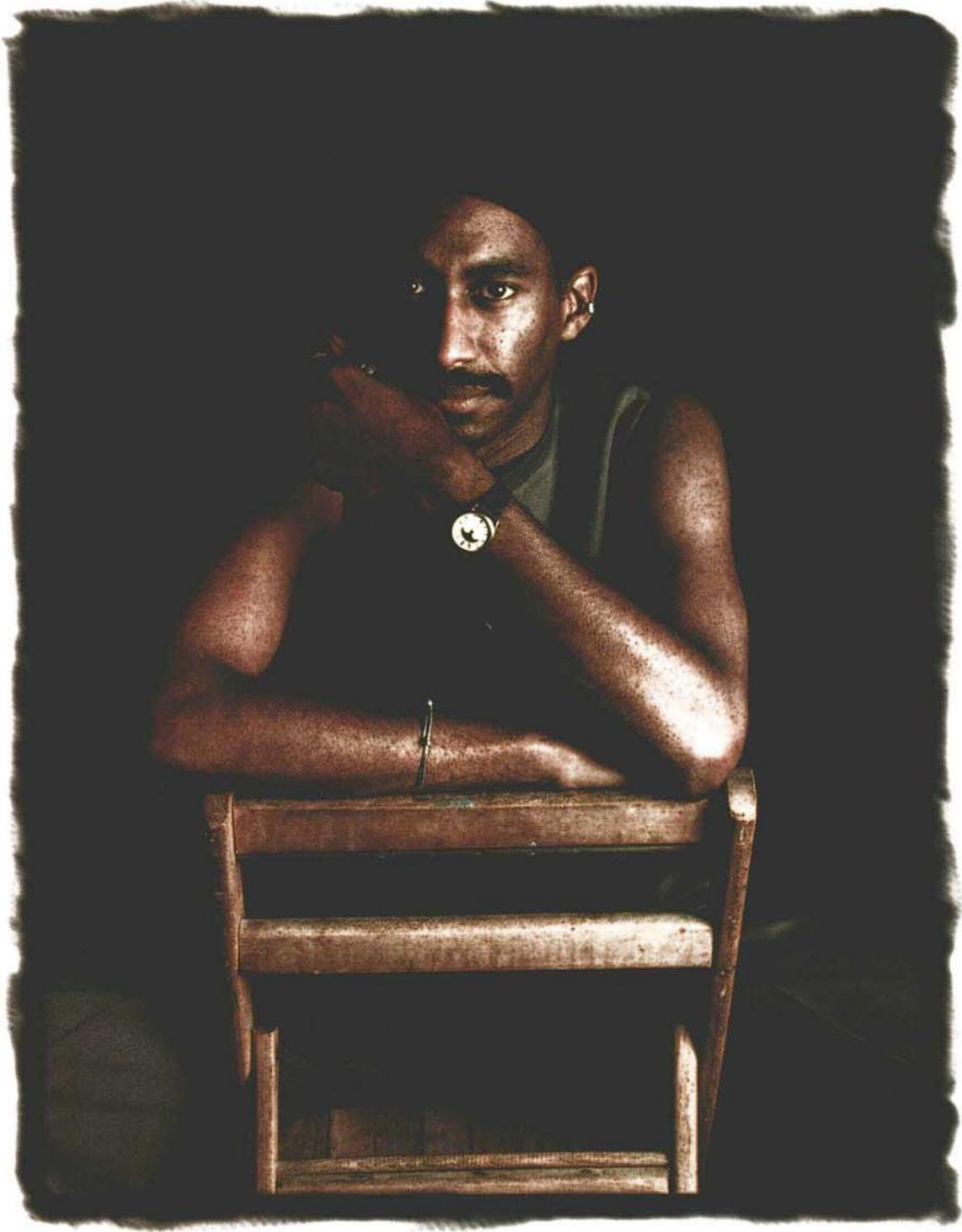
Frank Derrick, drummer and composer with Cab Calloway's Hi De Ho

Orchestra, recently received a special award from the A.S.C.A.P. Popular Awards Panel. The awards are presented annually to writers whose works are performed substantially in the media.

Our congratulations to **Roy Haynes** on winning the 1994 Jazzpar Prize. (The Jazzpar Prize is an international jazz award sometimes referred to as "the Nobel Prize of Jazz.") Roy received the award for his lifetime achievement to jazz and drumming.



Photo by Neil Zlozower



Omar Hakim

currently on tour with Madonna

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Masters Custom in Black Mist

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Pearl
The best reason to play drums.



Eric Singer

Your playing with KISS is in the best tradition of the two fine players who preceded you in the band—yet you add your own dimension to the music as well. I don't think anyone could ask for more. I know you use a pretty elaborate setup; could you describe and/or diagram it?

Joseph Giacalone
Clifton NJ

A Wow! Thanks a lot, Joseph; that's a hell of a compliment. To run down my kit, I use Pearl maple-shell drums with a custom finish, and a Pearl *Free-Floating* carbon-fiber snare drum. I use Zildjian cymbals, a Collarlock rack, pedals from DW, Pearl hardware, Remo heads, Danmar *Tommy Aldridge* wood bass drum beaters, and Zildjian hickory drumsticks in my own *Eric Singer* model (similar to a 2B, with a wood tip). To the right you'll find a complete diagram of my setup.

Russ McKinnon

 I really enjoy your playing on the most recent Tower of Power CDs. Would you describe the snare sounds used on *T.O.P.*? Were they acoustic? If so, any feedback you could give regarding the drum size, heads, and tuning would be appreciated. Also, I think Rocco Prestia is one of the finest and most original bass players around. Could you describe how you guys work out your parts?

John Anning
Montpelier VT

A Thank you so much for your kind words. I'm glad you enjoy Tower of Power's new CD. On *T.O.P.* I used a variety of acoustic snare drums. On some of the songs we did use samples fired from the snare track during the final mix. If a sample was used it usually only accounted for 20-30% of the total snare sound.

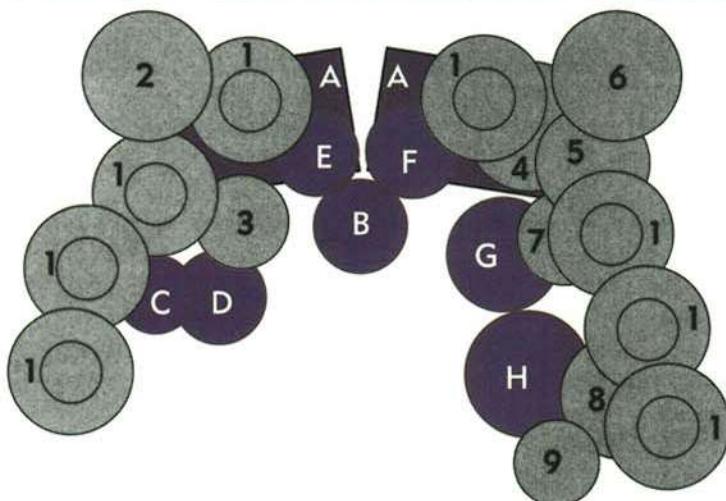
The drums I used included a 5x14 Noble & Cooley tuned fairly

Drumset: Pearl

- A. 18 x 22 bass drum
- B. 6 1/2 x 14 snare drum
- C. 8 x 10 tom
- D. 14 x 14 floor tom
- E. 9 x 12 tom
- F. 10 x 13 tom
- G. 16x 16 floor tom
- H. 16x 18 floor tom

Cymbals: Zildjian (all *Brilliant*)

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4. 22" Z Heavy Power Ride
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6. 20" *China Boy* Low
7. 13" Z Heavy hi-hats
8. 18" *China Boy* Low
9. 12" *Piggyback China*



loose top and bottom for the ballads, a Remo 5 1/2 x 13 cranked up, a Remo 5 1/2 x 14 tuned medium, a Joe Montineri custom 5x13 tuned medium tight, and (last but not least) a little 4x12 Montineri soprano—which you can surely pick out on the disc. In the studio I always use Remo coated *Ambassador* heads for the top and *Diplomats* on the snare side.

You're right—Rocco is an amazing, unique bass player. Believe it or not, he is more of a "follower" than a "leader" when it comes to working out rhythm parts. I usually start simply, then I try to establish some interesting identity in the drum grooves to give them that funky Tower signature. But I always try to leave plenty of room for Rocco to do his thing, because he plays plenty of notes. We work carefully to make sure our parts complement each other. Sometimes we both can really "mix it up," while at other times I'll play as spacially as possible to let Rocco "burn" as only he can.

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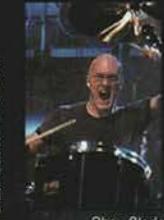
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Heart, Coverdale-Page

Denny Carmassi

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Van Halen



Alex Van Halen

Whitney Houston, Tevin Campbell

Whitney Houston, Tevin Campbell

10



Sonor's Bubinga Finish

DI recently purchased a Sonor Signature Series kit. Its inner and outer plies are of African bubinga, while the plies in between are beech. The drums are not finished with lacquer; I'm told they have an oil finish. Can you please explain this process? Also, what does Sonor recommend to preserve the wood?

Steven Pizzarelli
Cedar Grove NJ

ASonor's Buz King replies, "I'm afraid I can't explain the exact process used to finish the bubinga wood, except to say that the wood is stained naturally, using a thin satin lacquer coating on the inside and outside of the shell. Sonor recommends the use of their own wood polish (part #88407200), which is available separately as well as in their drum care kit (#Z9210). This polish is essentially a lemon oil-based furniture polish not unlike several other lemon-based products available commercially."

Solid Front Bass Drum Heads

DI recently purchased a DW drumkit with a 16x20 bass drum. To my surprise, when I set them up and hit the bass drum it sounded beautiful—huge and boomy. That is, until I cut the microphone hole in the front head. After that it still sounded great, but not nearly as big. Two days later, a friend told me that it was possible to get a great, punchy bass drum sound live with a solid front head. Since I've always had microphone holes in my bass drum heads, I didn't know there was another way to get a great sound live. Could you please tell me if this is possible, and if so, how it is achieved?

Byron Ensign
Bremerton WA

ABass drums were played with solid front heads for the better part of forty years after the creation of the drumset—and drummers got great sounds out of them. It wasn't until the mid to late '60s that holes were cut in bass drum heads (or the heads were removed entirely) and

bottom heads were taken off of tom-toms—in order to achieve a certain kind of sound in the studios. That trend carried over into live situations as well, and as a result drummers started putting holes in their bass drum heads whether they miked the drums or not. The sound those drums produced became the accepted norm over the next generation, and manufacturers reacted by shipping new drumkits with the hole already cut into the bass drum head.

Today, drummers who are looking for a big, full, round sound from their drums are discovering (!) that a solid head on a bass drum contributes more depth and resonance to the overall sound than does a head with a hole. (Led Zeppelin's John Bonham got his signature sound with a solid head on his bass drum.) Many drummers are playing their drums "wide open," while others are employing a variety of methods to control overring—especially for miking purposes. There are specially designed pads and pillows for this purpose, along with head systems with built-in muffling rings and countless "home methods." The key is to muffle the drum only as much as is absolutely necessary—if at all—and then to let the combined elements of batter head, shell cavity, and front resonator head work together to produce the best—and biggest—sound possible. If miking is necessary, the bass drum mic' should be placed several inches in front of the drum, in order to capture the fully developed sound. If greater attack is desired, a second mic' can be pointed at the beater-impact point on the batter head.

Soprano Drums

DCould you please give me the address of the Soprano drum company in Italy? You had a picture of their new solid-wood drumsets in your 1993 Frankfurt Fair report.

Boomer
Rolling Meadows IL

ASoprano Drums are made by S.T.E.D. di Gambirasio, and their address is via Donizeetti, 70 Brembate Sopra-BG, Italy. You can phone or fax them at 011-39-35-621894.

Calluses

DI am a very enthusiastic player and have been playing for a while. I play a little on the heavy side, and have been developing some calluses on my hands. Does this mean I'm playing too hard? The calluses are not a problem—they're better than having blisters—but I don't want to ignore them if they are an indication of doing something wrong.

Mike Hill
Syracuse NY

ACalluses in and of themselves are not an indication of doing anything wrong. They are the body's way of protecting itself against wear and tear of the skin surface. Almost any job or sports activity that involves the hard use of the hands will promote calluses. Generally speaking, they are desirable, because once they are developed to the necessary degree, the activity can be pursued without any damage to the body. The key term here, however, is "necessary degree." A layer or two of callused skin is beneficial. Unusually large calluses, or calluses that simply continue developing, generally indicate an overuse syndrome that could cause other problems a good deal more serious than the enlarged calluses. Often these problems are the result of incorrect grip or technique that could be straightened out by a qualified teacher.

Some drummers have particularly sensitive hands. As a result, they have problems with either blisters or calluses no matter how good their technique is or how hard they play. If you are one of those drummers, there are options open to you. Stick-wrapping tape and drum gloves, although generally promoted as grip-enhancing devices, can also reduce the friction between your drumsticks and your skin.

Premier Hardware

DI own a set of Premier drums that I estimate are from the 1970s. The base plate for the tom-tom holder is cracked at one of the double wing screws. I would like to know if a newer Premier holder would work with the existing mounting

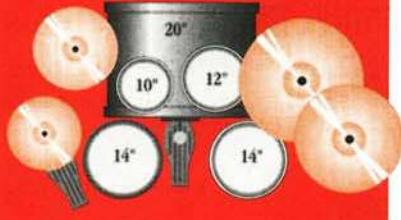
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ADAM NUSSBAUM

„These new drums have the sensitivity and immediate response that I've been looking for, with a serious, elegant appearance“



For a full-color Adam Nussbaum poster, send \$ 4.00 to HSS, Inc.



Adam Nussbaum Set up

Musical balance and versatility are the key words to describe Adam Nussbaum's drumming. Balance and versatility also describe the sound of Adam's drums. The Sonor Hilite Nussbaum Series. Maple Drums in traditional shell sizes with an attractive Walnut finish allow Adam's playing to be brilliant and vibrant with a broad range of dynamics and overtones. Experience a spectrum of sounds with Sonor drums.



THE DRUMMERS DRUM

SONOR

Adam Nussbaum

I Am Third

• • •
"When you talk about having good technique, people think that's about having fast hands. When it comes to 'technique' I don't just want fast hands, I want fast ears!"
• • •

"Can somebody find me a newspaper?" asked Adam Nussbaum backstage before his appearance at the *Modern Drummer* Drum Festival this past May. "There's something I want to show the audience."

Show the audience something, indeed. With the found newspaper in one hand and a pair of brushes in the other, Nussbaum coolly strolled out onstage, past his glistening drumkit, and right down to the edge of the stage. The 1,000 chops-hungry drummers in attendance seemed a bit mystified: "Uh, where's the big opening solo?" But within seconds after Adam sat down and broke into a swinging, brush-on-newspaper version of "Tea For Two," they found out a lot about this drummer. For him, the music is first.

By William F. Miller

Photos By Ebet Roberts



Nussbaum's music-first attitude, along with his flowing, immediately recognizable sound, are among the reasons he's one of the busiest contemporary jazz drummers on the scene. Perpetually on the road or in a recording studio, he spends on average about a month in New York City and the rest of any given year playing clubs, concert halls, and festivals across Europe. He's recorded over seventy albums and toured with an impressive list of artists, including Gil Evans, Michael and Randy Brecker, Mike Stern, Toots Thielemans, Gary Burton, Stan Getz, John Scofield, Phil Woods, Bill Evans, Carla Bley, and many, many others.

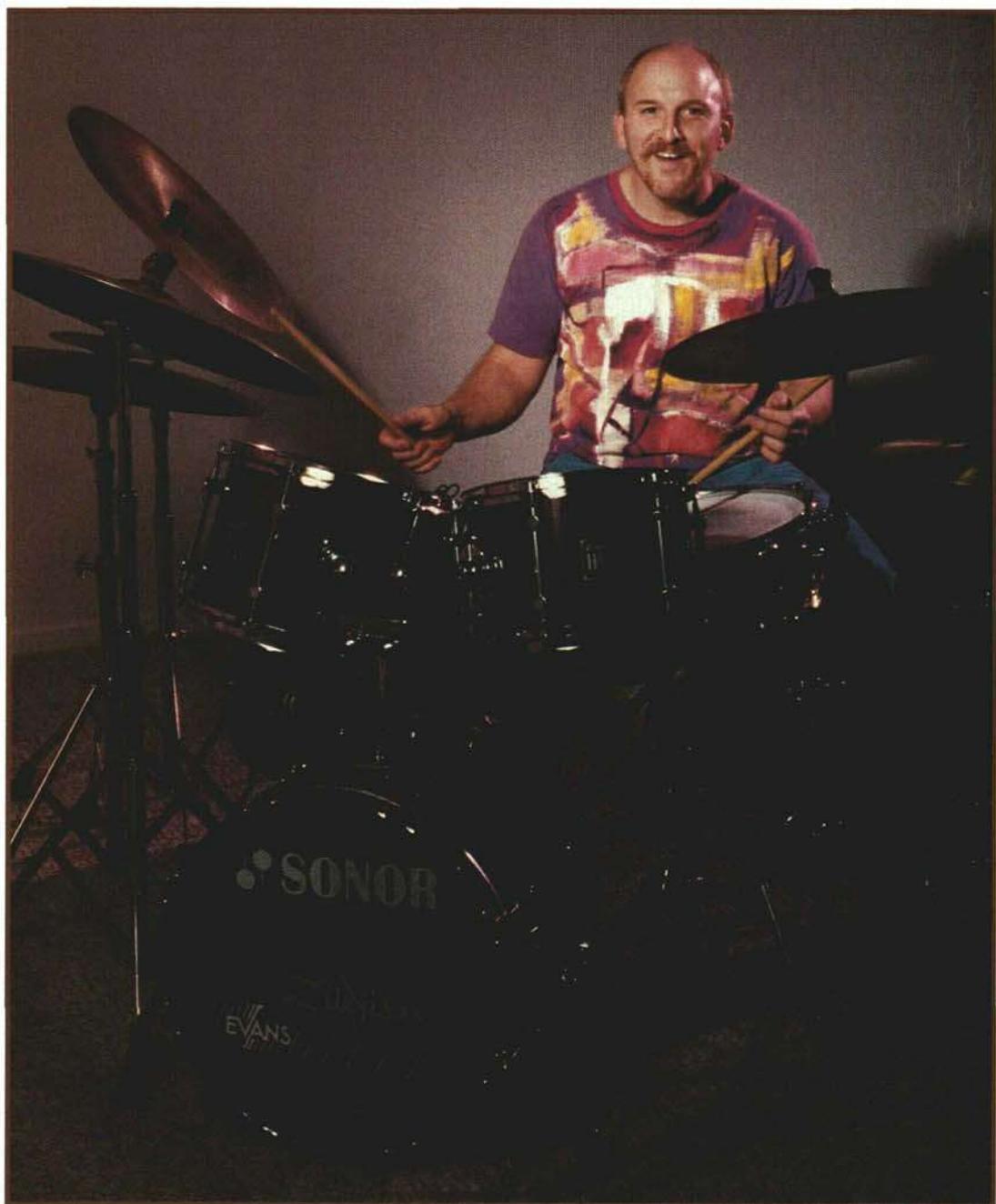
With the kind of busy, nomadic lifestyle Adam leads, you would expect he'd have no time for home and family—but actually he's been able to have *both*. And what's even stranger is that this jazzman resides in a comfortable house in the 'burbs—a spread more likely to belong to a musician playing straight-8th music.

After years of cramped living in New York with his wife, Susan, and their children, Maia and Zachary, Adam earlier this year moved the family about an hour outside the city. "I'm away from home so much that I wanted to be sure they were safe. I'm fortunate to have all this, but I pay a price for it," says Adam, reminded of how tough the many months of separation are on his family.

One project that has kept Adam away from home this past year is a trio he's in with guitarist John Abercrombie and keyboardist Dan Wall. Their first album, *While We're Young*, was released this past

spring on ECM, and was well-received by critics and listeners alike. The trio recently recorded a follow-up album, which is due out shortly.

Along with all the different musical situations he finds himself in, Adam is becoming quite popular on the clinic circuit. In addition to the aforementioned MD Drum Festival, he performed at last year's Percussive Arts Society convention, a Zildjian Day in Boston, and clinics throughout Europe. Nussbaum has become a spokesperson for jazz drumming, spreading the message worldwide. According to Adam, "I feel honored to be asked to perform, but I also feel a certain responsibility to open up and inspire young drummers about this music."



WFM: What do you bring to a gig that makes so many different jazz artists want to call you?

AN: I think the reason I get hired is not so much because I sound good, but because I know how to make *other* people sound good—particularly the people doing the hiring! [laughs] That's the bottom line. If you serve the music, people are going to want you around.

I remember way back when I was a little boy I got thrown out of class for doing something nuts—I think I threw a spitball at the teacher, and I was sent to the principal's office. The principal, Mr. James, had a sign on his desk—I actually had a dream about this a few years ago—and the sign read, "I Am Third." I asked, "Mr. James, what's that mean?" He looked down at me, and in a very commanding voice said, "Well, young man, God is first, others are second, 7 am third."

What does that have to do with music? Well, when I had this dream I realized it had *a lot* to do with it. Music is first, the others are second, and I am third. The music tells you the melody, the harmony, the form—whether it's "Stella By Starlight" or "Whole Lotta Love." Then there's the people you play with—the others—who are going to determine what the concept of *interpreting* that composition is. Whether it's Led Zeppelin,

Louis Armstrong, or whoever, *my* job is to enable the other musicians to get their concept of the tune across. I wouldn't be able to play with Louis Armstrong the way I'd play with Led Zeppelin, and vice versa.

So that's probably why I'm working now. Musicians know that I'm going to come in and just do the best I can for the music as a whole. At this point I'm not trying to prove anything.

WFM: That's a very selfless attitude.

AN: I don't need to show off. I'm not trying to play for the drummers in the house. If the music sounds good and feels good, 7 sound good. Drummers aren't going to hire me—musicians and bandleaders are going to hire me.

There are reasons why you see certain guys on all the records—and it's not because they can take a better drum solo than the next guy. It's because they're serving the music.

WFM: You serve the music but you certainly leave an impression. In fact, in a time when it's hard to distinguish between drummers sound-wise, you're one of the few who clearly stands out. Do you give any thought to what "your sound" is?

AN: I think my sound is basically a composite of everything I've been moved by. You pick and choose what you like from

"Groove-a-late" In 12/8

by Adam Nussbaum

Here's a simple warm-up exercise I use to get loose before I play. The exercise involves playing singles, doubles, paradiddles, and double paradiddles in 12/8. Since I'm dealing with the jazz idiom, why not warm-up in 12/8?

First, play the exercise as written. Start slow, and maintain an even tempo. Once you're comfortable with the stickings try changing their order around. It should sound the same regardless of the sticking.

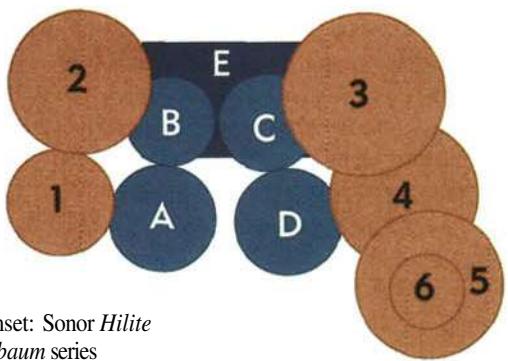
Be creative with it. You can try accenting different notes in the phrase, and try different combinations of accents. And add some flams to it as well. If you want to play it on the set, play four on the bass drum (dotted quarters in 12/8) and 2 and 4 on the hi-hat while playing the patterns with your hands. To make it a bit challenging, try playing one sticking combination with your feet while playing another with your hands. This is only a small taste of what you can do with it—experiment and have fun!



- | | |
|-----------------------------------|--------------------------------|
| 1. L R L R L R L R L R | L R L R L R L R L R |
| 2. L L R R L L R R L L R R | L L R R L L R R L L R R |
| 3. L R L L R L R R L R L L | R L R R L R L L R L R R |
| 4. L R L R L L R L R L R R | L R L R L L R L R L R R |
| 5. L L R L R L R R L R L R | L L R L R L R R L R L R |



The Nussbaum Setup



Drumset: Sonor *Hilit*
Nussbaum series

A. 5 3/4 x 14 snare drum (or
Canopus *Zelkova* snare)
B. 8 x 10 (or 8 x 12) tom
C. 8 x 12 (or 9 x 13) tom
D. 14 x 14 floor tom
E. 14 x 18 bass drum

Hardware: All Sonor, except
for DW hi-hat stand and bass
drum pedal. Adam also uses
Frederico Percussion products
and LP cowbells.

Heads: Evans *Uno 58 1000*
white coated on snare, toms, and
bass drum batter, *Resonant* head
on front of bass drum. Bass drum
batter head muffled with a small
piece of felt taped to the head.

Cymbals: Zildjian
1. 14" hi-hats (K Dark crash on
top, A Rock top hi-hat cymbal
on bottom with four split rivets)
2. 18" Pre-Aged K light dry
ride
3. 22" Pre-Aged K ride with
three split rivets
4. 20" K flat ride with two
rivets
5. 20" A China Boy low
6. 8" EFX *Brilliant* A (mounted
independently from China)

Sticks: Zildjian *Jazz* model
(hickory with wood tip)

Microphones: All Shure

different players. In the process of developing, I've found that I liked what a certain person played, but maybe their sound didn't appeal to me. Or I liked a guy's sound but not his feel, or I liked someone's feel but not their ideas, or I liked the sound of the drums but not their touch on the cymbals.

I remember being on a tour with Mel Lewis about six months before he died. I was in Japan with Michael Brecker and he was there with the Ellington tribute band. I remember complaining to Mel because I was playing some drums *dujour*, a set that was provided, and they didn't feel right to me. I was saying, "Man, I feel like I can't get my sound." Mel said to me, "You're going to sound like you whatever you play." And he was right.

At a certain point I think what ends up happening is you start to really believe in a sound—whatever that combination is of influences you want to hear. And the clearer that picture, the more it will come out of you, no matter what you're playing. I think that's what's been happening with me.

WFM: I hear a certain amount of tradition in your sound.

AN: I think part of the reason you hear that is because my concept comes out of a tradition. For a long time I was using calf heads, and many of the drummers I enjoy used them. I was really attracted to that kind of tone, and I guess that's because a fair amount of the music I listen to comes from an earlier era. That's the sound I've always tried to go for, whether I'm playing on calf, plastic, or whatever.

I don't want to have any "corners" on my sound. I like a round, full, continual kind of sound. I've always liked a rich, earthy effect, and I don't think that has to mean low-tuned drums. If you listen to certain drummers, like Elvin, his drums are tuned high, but his sound is so deep! If you were to tap on his drums you'd notice that they're tuned pretty high, but when he plays it's such a full sound. And I think that's because he hears the *bottom* of the sound, you know, a deep-in-the-ground, rich sound. People like Mel Lewis had it, Zigaboo has it, John Bonham had it—that rich drum sound. And I've always been attracted to that type of sound.

I wonder if drummers give enough thought to their sound. It's a pretty important part of being a musician. The first thing you hear when you listen to someone, even before you hear what they're playing, is their sound. The true greats on their instruments had a totally identifiable sound. Think about Elvin, or Miles, or Stan Getz. When I worked with Stan, or when I played a lot of dates opposite Miles, they'd be backstage just warming up. The audience out front would instantly recognize their sound, their *voice*, and start yelling for them. That's how

distinctive they were.

WFM: One thing I notice in your playing is that you never seem to play a chops thing just for the sake of it. When you do mix it up it's always in the right context. How would you suggest someone go about developing those musical instincts? Is it just a matter of maturity?

AN: No, it's not just maturity. I think you have to make a conscious effort at thinking musically. The drums have such a history of rudiments—like any instrument. And we all spend a lot of time on the technical side of things. But at some point you have to start thinking, "Okay, now how can I take this information and apply it musically?"

Something that's always struck me as funny is how other instruments have to deal with rhythm. For instance, in order for horn players to work and present their ideas in a happening way, they have to be thinking about rhythm. You could hear a sax player or a guitarist get up there and play all the wrong notes on the chord, but if their time is good and it's swinging, it'll work. If somebody gets up there and plays all the technically correct notes but hasn't got any feel, forget it! So melody instruments need to think about rhythm.

For drummers it's just the opposite: We need to think about melody. That's a good way for drummers to become more musical. I practice playing melodies on the drumset, orchestrating the melodies in all sorts of ways. And I've found it to be very helpful in understanding how to phrase better, and having a better understanding of song forms.

I've had drummers come to me to take lessons, and I'll say, "Play a blues." They go, "What do you mean?" I say, "Play a twelve-bar blues." Or I'll say, "Play 'Straight, No Chaser,' 'Billy's Bounce,' 'Mr. PC'...." And the response I usually get is, "What's that?" Drummers should know standards, and they should have ideas about how to apply them to the kit. Besides helping you to be a more melodic player, it will help you to better accompany the other musicians when they're playing the tunes. Plus, knowing tunes is very helpful when improvising. Too many drummers are thinking, "Tonight when I get to the gig I can't wait to play page 15, exercise B, which I've been shedding all day." That has nothing to do with the moment and the music at hand.

WFM: How would you recommend a drummer begin applying tunes to the kit?

AN: You can work on practicing melodies a lot of different ways. Start simple: Play a melody on your snare with alternate sticking. Then play constant triplets, accenting the notes of the melody. Then work the accents around the kit. One idea will lead to the next. Try keeping time and implying the melody. Just allow it to happen without putting specific technical things in—just let what you're playing guide you and flow from one place to the next.

When I practice, I try to have a period of time in my routine where I'm thinking, "Okay, I'm not going to think about a lot of notes. I'm going to think about clarity, I'm going to think about trying to create some kind of musical shape and form, and tell a story." In terms of phrasing, I try to think of great singers or horn players. I try to shape lines and be very aware of where I'm taking the line.



Adam with his daughter, Maia, just before leaving on yet another tour

WFM: Continuing on that point, I've seen you be very sensitive to dynamics, and really use them dramatically.

AN: I try to. That's something I'm always thinking about. Volume is a very important factor to be aware of. If things are loud all the time, it doesn't mean anything. If things are soft all the time, that doesn't mean anything either. So balance is the key.

WFM: Obviously thinking musically is important, but do technical things still interest you? Do you still work on your chops?

AN: I wish I had time to do more. But with all of the time I spend on the road, it's very difficult to get down with the drums and practice. I'm playing every night, so during the course of the day on the road I may have some idea come to me, and I try to work it out in my mind. I do more mental practicing than physical.

I try to keep my mind fresh so that when I get to the gig I can respond and react to the moment. I don't want to go on the bandstand with a predetermined agenda. I want to be in a reac-

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Serving The Music

Here are the records Adam says are the most representative of his drumming.

Artist	Album
John Abercrombie	While We're Young
Jim McNeely/John Scofield/ Marc Johnson/WDR Big Band	East Coast Blowout
Ron McClure	Inspiration
Mikael Raberg	Big Band
John Scofield	Shinola
John Scofield	Out Like A Light
Michael Brecker	Now You See It, Now You Don't
Jerry Bergonzi	Standard Gonz
David Liebman	Time Line





Jimmy Chamberlin

OF SMASHING PUMPKINS

BLENDING JAZZ WITH ALTERNATIVE

By Matt Peiken
Photos By Gene Ambo

Jimmy Chamberlin says he's never played in a more jazzy band. That alone might qualify Chamberlin as a bit "whacked" in some people's eyes—mainly because few would equate crushing, pulsating guitars and acidic, unintelligible lyrics with jazz. But if there's a hidden catalyst behind Smashing Pumpkins' rise to the altar of alternative rock, it's the exploratory, anything-can-happen aspect of their music. It's the spirit of improvisation that links them with jazz.

While Smashing Pumpkins have embraced a seemingly free-form approach to performance, their business acumen is nothing short of calculated. A series of smart career moves steered the band out of the underground and into the exact position they'd idealized and worked toward for over five years. The Pumpkins sidestepped major-label pressure, turned down offers to tour on the last two Lollapalooza bills, quietly sold more than 300,000 copies of their hypnotic debut album, teased fans with a great song on the *Singles* movie soundtrack, and had industry insiders climbing the walls for a follow-up.

All they had to do in 1993 was make music. But that seemingly simple task nearly smashed Chicago's answer to Seattle and sent Chamberlin and his bandmates individually and collectively into a tailspin. "We felt enormous pressure to make a great record, and it definitely got to us—and to me, personally," says Chamberlin, now clean and sober after a bout with substance abuse. "Everybody was worried about the record. Everybody in this band is a perfectionist: We knew we had to make a great record—not for anybody else, but for ourselves."

Much of singer/guitarist Billy Corgan's lyrics are still intentionally dreamy and indiscernible, lacing the new *Siamese Dream* with the airy quality many fans latched onto with *Gish*, their 1991 debut. The album is actually a more subtle step in musical maturity than it is a sonic departure. If there's an obvious difference, it comes from Chamberlin. His jazz influences again are apparent. But where he admits to "running amok" with the tempos on *Gish*, Jimmy consciously welded the meter throughout *Siamese Dream*, yet still retained much of the energy.

Alternative music and retro-Doors fans are hailing the

Pumpkins as a guiding light. To nobody's surprise, the new record jumped out of its first week at retail into *Billboard* magazine's Top-10. Meanwhile, at twenty-nine, Chamberlin has clearly established himself, alongside contemporaries such as Stephen Perkins and Matt Cameron, as a drummer paving new directions in this genre.

"I don't want to use tones to define my sound; I'd rather use technique."

MP: You obviously went out of your way to streamline your playing this time, as opposed to the real loose feel you had on *Gish*.

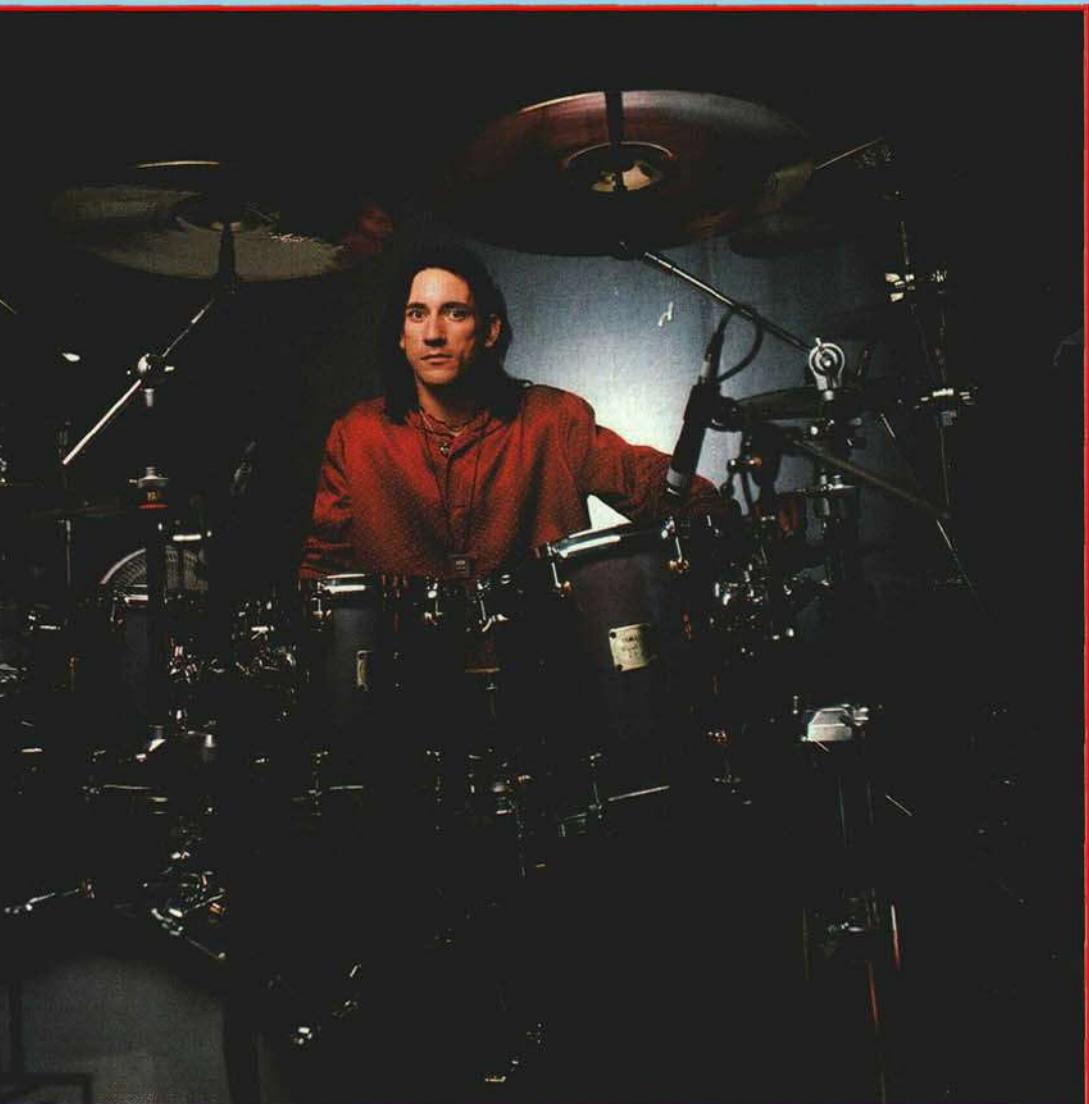
JC: I totally did, because I wanted to bring out both sides of this band. We have our anal-retentive, studio side, and we have our balls-out live show. The more the band matures, the more apparent those separate sides are. It was a conscious thing to keep the live feel that was on the last record, but to also take advantage of some things you can only do in the studio. We edited tracks, and I brought in new snare drums for different verses.

I did all the drum tracks for *Gish* in four days, and then I sat around for a month and a half while everybody else screwed around with their guitar parts. This time we did two drum tracks and then got the bass and guitar parts down. Then we'd go on to the next song. We pretty much did it one song at a time, which was great for me.

There are a couple of parts where I used a click, like on "Mayonnaise." It's really slow and I wanted it to just glide. I'm still guilty of over-playing sometimes. All the over-playing on *Gish*—maybe not over-playing, but the rambunctiousness—is very appropriate because it represents a very young band. I think the immaturity on there has a lot of charm.

MP: Were you happy, though, with the energy on this record?

JC: I think it's a very cool-sounding record, and the best I can hope for is that it's an accurate representation of my playing at this time, and of where I am emotionally. Sure, we were



a lot more careful with the record this time, but there are still places on there where I screwed around. I'll play little fills that just come out of nowhere, like on "Geek USA." Those are too hard for me to try to pull off again if I'm thinking about them. Then I realize I have to go home and practice this stuff so I can do it live every night.

MP: Did you do a lot of pre-production or personal planning before this record?

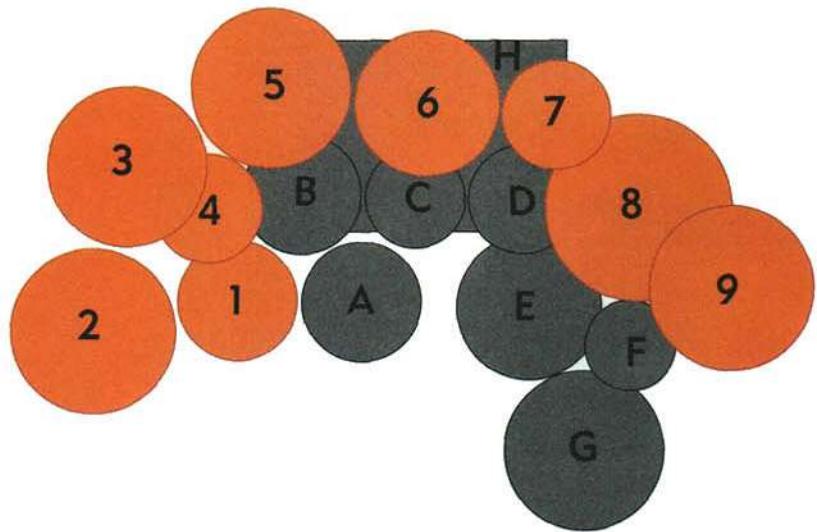
JC: A lot. I'd never even played some of the songs on *Gish* before going into the studio, which was cool in one respect; there was a lot of spontaneity and nervous energy on that record. But we totally went into panic mode before this record, because we didn't have enough time to write in the two years we were touring for *Gish*. We found ourselves with five or six completed songs and people from the record company on our backs wondering when we were going to go into the studio.

So we ended up locking ourselves in a rehearsal space for six months and working on nothing but new music eight hours a day. That wasn't such a stretch for us, though, because we're very precise these days with our arrangements. We got to the point where we were eighty percent satisfied with the songs before we went into the studio. You can prepare twenty-four hours a day before going in there, but you can lose your objectivity. Some things are going to be different when you get there, and things will definitely change. When you hear things bare on the 24-track, you can tell if the drum track is too raw, if the drums need to be more driving in certain places, or if the vocals need to be pushed. "Geek," for instance, was completely rearranged once we got into the studio.

MP: What effect did the producer, Butch Vig, have on your approach and what you put on tape?

JC: He really keeps me from wanting to go overboard on drum production, which is really good, because when the guitars are being layered

CHAMBERLIN'S KIT



Drumset: Yamaha Maple Custom (purple finish)

- A. 6 1/2 X 14 Pearl Free-Floating snare drum
- B. 12 x 14 tom
- C. 10 X 10 tom
- D. 10 x 12 tom
- E. 16 x 16 floor tom
- F. 8 x 8 tom
- G. 16 x 18 floor tom
- H. 16 x 22 bass drum

Hardware: All Yamaha, except for DW 5000 bass drum pedal.

Sticks: Vic Firth 56 model with wood tip

Cymbals: Sabian

- 1. 14" HH hi-hats
- 2. 19" AAX Metal crash
- 3. 18" Chinese
- 4. 12" AAX Metal splash
- 5. 18" AAX Metal crash
- 6. 16" AAX Metal crash
- 7. 13" Fusion hi-hat (on remote)
- 8. 22" AA medium ride
- 9. 20" Chinese

Heads: Remo CS. coated on snare batter with no muffling, coated *Emperors* on tops of toms with clear *Ambassadors* on bottoms, *Pinstripe* on bass drum batter.

JIMMY'S LISTENERS' GUIDE

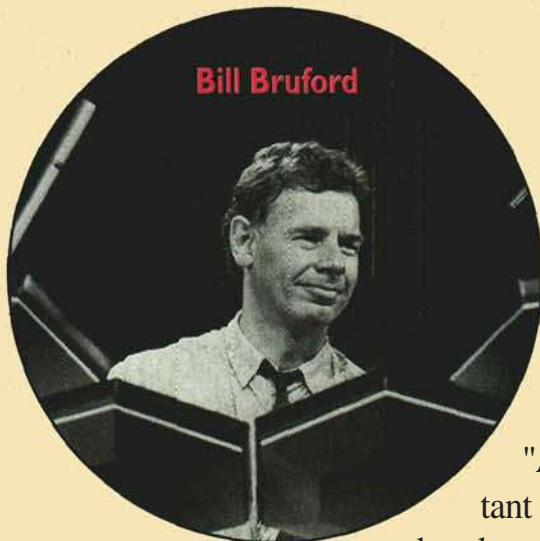
In addition to their latest album, *Siamese Dream* (Virgin Records), Jimmy Chamberlin can be heard on the Smashing Pumpkins' debut album, *Gish* (Caroline), as well as their EPs *Lull* (Caroline) and *The Peel Sessions* (Hut).

Now, no one would exactly mistake the music on these releases as bebop or swing. But Jimmy's claim that he considers himself "a jazz drummer" is certainly reflected in the following albums, which he lists as the ones he turns to most for drumming inspiration.

Artist	Album Title	Drummer
Duke Ellington/Johny Hodges	Back To Back	Jo Jones
Benny Goodman	any	Gene Krupa
Tony Williams	Believe It	Tony Williams
Brand X	Unorthodox Behavior	Phil Collins
Jeff Beck	Rough & Ready	Cozy Powell
George Benson	Blue Benson	Billy Cobham
Steely Dan	any	various
Jazz Crusaders	any	Stix Hooper

continued on page 72

DRUMMING AND



Bill Bruford

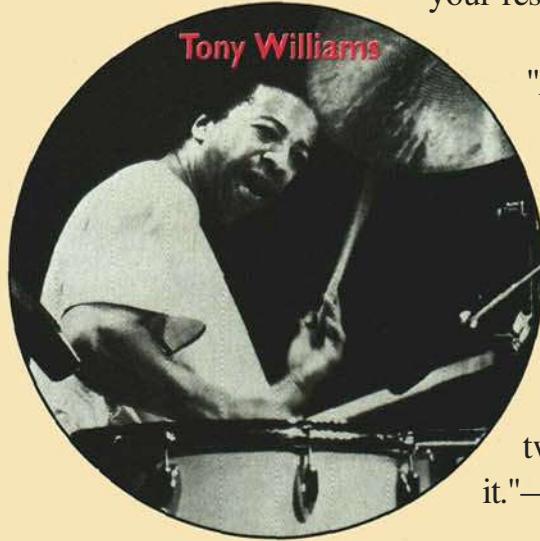
PROLOGUE

"It's a miracle that any of these tours takes place at all."—Bill Bruford

"After about five years of leading a big band, my accountant said, I want you to try something new next year—try to break even."—Ed Shaughnessy

"I found out why bandleaders jealously guard their space to perform—we don't have anyplace *else* to play."—Billy Cobham

"It gets to a point where the easiest part is playing the music. When you become leader, all the things you never cared about as a sideman become your responsibility."—Danny Gottlieb



Tony Williams

"As a bandleader, I feel like a watchdog."—Cactus Moser

"People ask me what it takes to be a bandleader. I tell them you have to *know* you want to be one, be prepared to do a lot of work, and rob Peter to pay Paul!"—Louie Bellson

"I shudder when I realize I left Miles Davis's band at age twenty-two to lead a band. It was nuts, but it was worth it."—Tony Williams

BANDEADING

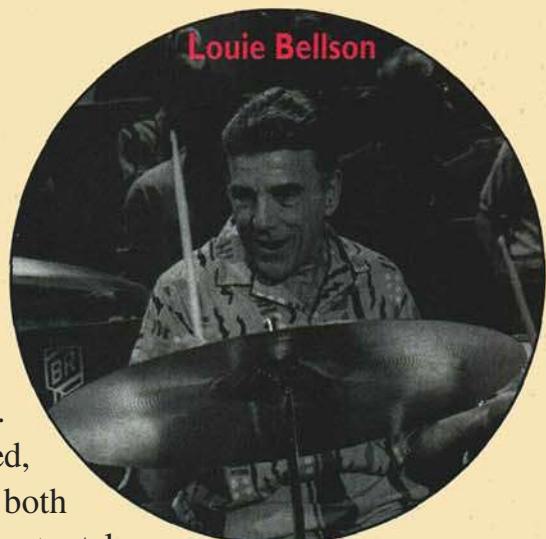
By Robyn Flans

"Frank Sinatra and Buddy Rich started out in the Tommy Dorsey band at the same time. Look where Frank Sinatra is versus where Buddy Rich ended up. Buddy was probably the greatest drummer who ever lived, but you can't compare the two careers. And they were both equally talented in their fields—Buddy was probably a *greater* talent."—Steve Smith

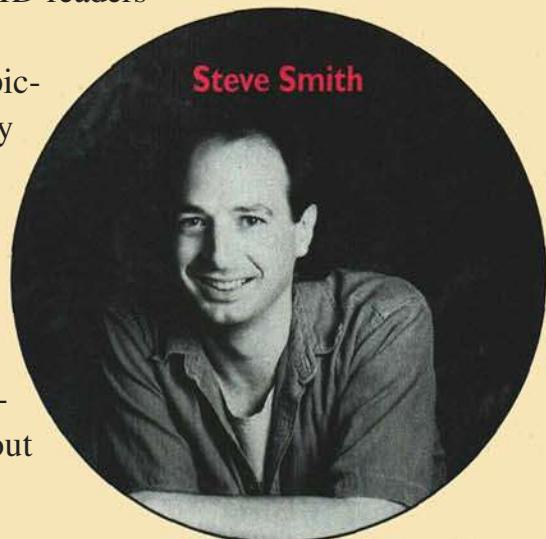
So say eight of the most respected drummer/bandleaders working today. Actually, one of them, Bill Bruford, originally suggested the topic of drumming and bandleading to *MD*. As leader of his own band, Earthworks, Bill obviously has more than a passing curiosity about what *other* drummer/bandleaders think about and deal with. He thought that many *MD* readers would also benefit from such an investigation.

We couldn't agree more. And since the most accurate picture of drumming and bandleading would be painted by those who are out there *doing* it, we decided to tap the experiences of eight of the most respected drummer/bandleaders working today.

Those of you who are sidemen will surely come away from this story with a healthier respect for the artist for whom you work. And for you would-be leaders, the following words will certainly give you lots to think about before taking the plunge.



Louie Bellson



Steve Smith

THE REASON

Being a bandleader is not easy—and we'll get to why that is later. At the moment, though, let's find out why these intelligent, talented men put themselves through it in the first place.

"I arrived at the inevitable decision that if I was going to hear the drums played the way I wanted to hear them played, I would have to form my own organization," says Bruford, who has been heading Earthworks since 1986. "Perhaps a more interesting reason, though, is that you are trying to change as a musician, and by putting yourself into a circumstance where you're not sure what the outcome will be, you know one thing for sure—that you will be different at the end of it than you were at the beginning."

"For me, a lot of it has come out of disrespect others had for my position and place," muses Billy Cobham. "When I was with Mahavishnu, I realized that, outside of being able to meet and fill the gaps that represented the shortcomings of the other musicians in the band, there really wasn't any use anybody had for me, in terms of my ideas. Musically, I was there to make sure whatever those guys did was secure. They didn't have to worry about the tempo or time; they could just play over anything. It gave me only one dimension in which to work. It was okay, but it wasn't enough for me."

Creativity is also at the crux of Tony Williams' motivation: "The main reason for leading a band is that I really love music. Certain kinds of music can make me cry. I feel that I have an ability to make music, and I want to express my view of that world. Part of playing music is interpretation, so when you play other people's music, you're interpreting their vision. That's a lot of fun, but there came a time when I felt I was put here to do something, not to just sit around and wait for people to call me.

"I believe I'm here to be happy. Being happy means, in one sense, having nice friends, having a wife and making that work.... But the other part is music. In music, being happy means finding a way to let other people hear something they can't hear anywhere else, and giving back to the music and to people what I've been

given." Tony honestly adds that in addition to his love of music, he enjoys the notoriety of having it be his name on the marquee.

Steve Smith is in agreement: In the beginning, the reason was innocence. "I didn't know how bad it would be," he laughs, half in jest. "But I had a desire to create my own environment for musical self-expression. It's a personalized vehicle where I can express my individuality." Smith adds that, because it's so difficult for drummer/bandleaders, he is steering his band, Vital Information, into more of a group situation.

"Some people love making other people happy in terms of working in the studio or working in a band," begins Danny Gottlieb, who, in addition to recording his own albums, has shared the leadership duties of Elements with bassist Mark Egan for the past eleven years. "But sometimes you have an artistic craving where you realize you have opinions. For better or worse, you have ideas about what music you want to present to the world."

"I got as well-known on the *Tonight Show* as you can get, and I was still only a sideman," says Ed Shaughnessy, who now does fifteen to twenty dates a year with his quintet. "You can get a lot of exposure—like Phil Collins has with Genesis or Steve Smith had with Journey—but I don't think it's about high profile with most people. I think it's about the music. I end up doing a lot harder work as a leader." Ed laughs and adds, "I've yet to hear a leader say, 'I do it for the money.'"

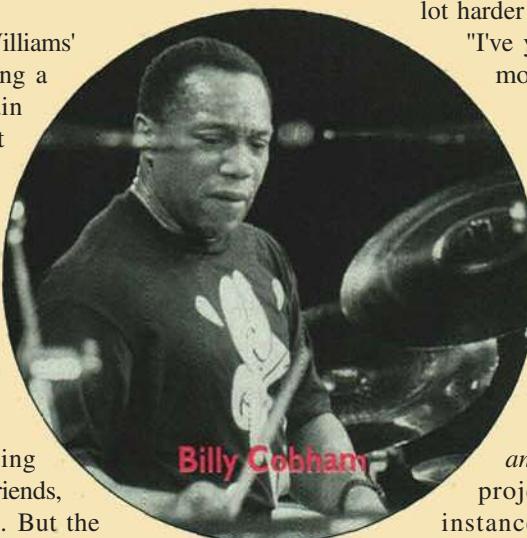
THE HEADACHES

Overhead

Most musicians would like to get paid as well as they can for their efforts. Leading your own band and taking control of profits would seem to be a logical decision, then, right? Wrong. A few of the drummers we spoke to say that they don't make anything from their self-lead projects. Steve Smith, for instance, funded Vital Information's first couple of years from his Journey savings. Now, he says, he breaks even and lives off his royalties and the outside pro-



Ed Shaughnessy



Billy Cobham

jects he does.

"There's a vague feeling of running uphill most of the time," admits Bruford, who cites the rising number of bands and expenses as a constant challenge. "How do you get a band out on the road? After the promoter puts the name out there and creates a tour, you go home and add up the number of guarantees he's got in eighteen cities at X thousand dollars a night, and you wonder, 'Can I put together the musicians I want, the hotels I want, the airplane tickets I want, the ground transportation I want, the sound I want, and the lights I want, all for that sum of money—plus, leaving myself some?' The musicians are paid before the bandleader; actually, everyone is. But the bandleader stands to make the most, of course."

In Bruford's particular case, his custom drumset creates yet another large cost. "The tradition of the jazz drummer is to travel with your stick bag and cymbals and be prepared to play on any manufacturer's kit. I have to take my own, and freighting it to America is not cheap. That has to be one of the calculations in whether the tour can go ahead."

Importing musicians can also be an expense that must be considered when planning a tour. According to Bill, "When I used to have musicians coming from California, the airlines at Heathrow were entirely corrupt. It was possible to knock on a door and give a guy a very small sum of money—perhaps \$30—and he would guarantee you a standby seat at about half price. That system allowed me to use a California bass player, but that has changed now," he says, explaining that he believes American musicians to be more expensive.

"Then there is the question of rehearsals," Bill continues. "The convention here in Europe is if you are asking musicians to rehearse for an album project or a tour and they are to be included in it, then you get the rehearsals for free. If you want to book a rehearsal room to try out your latest symphony, you're going to pay something."

"The key to touring is how to get from point A to point B in the shortest amount of time, as cheaply as possible,"

offers Cobham. "That means a bus or a car, or maybe a train. But surely it means you're not going to take a plane. Any three- or four-piece band is going to run into costs per day averaging around \$2,500."

On days off, the outlay of money remains the same, though obviously there's no income. That means that taking a much-needed day off can make the tour nearly unprofitable. Bruford estimates a \$4,000 loss. "The bandleader needs a day off like a hole in the head," he laughs. "Around here, we play 'til we drop!"

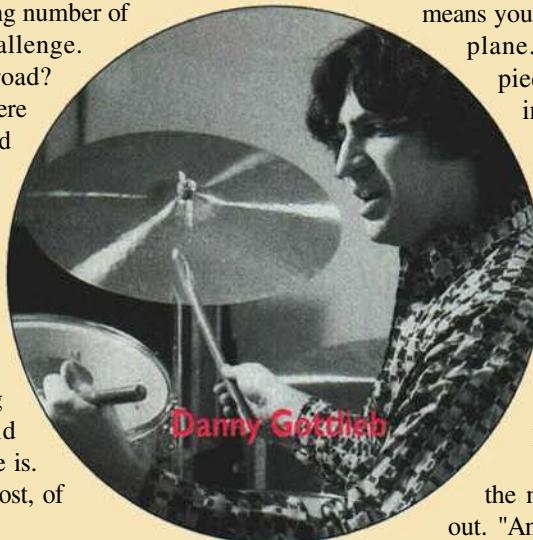
"And the longer you have musicians, the more money they want," Williams points out. "And they *should*, but when you're still making the same amount that you did six years ago, it's difficult to do. I've been fortunate that I wrote music that guys liked and they weren't just playing with me because I had a name. They liked going on stage every night with the music, which is the most important thing."

Bellson points out that, for a big band, one of the great expenditures might be material. "If you want charts written, and copies, that costs a fortune, especially if you want the charts written by the good guys, like Tommy Newsom, Don Menza, Sam Nestico, and Neal Hefti."

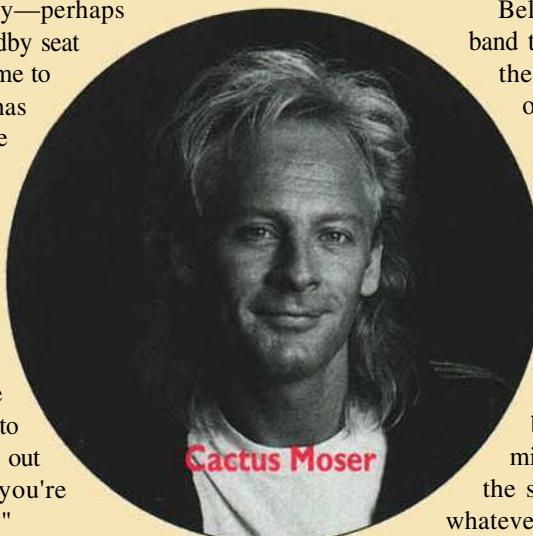
Bellson says he rarely travels with his big band these days because of the present state of the economy. When he needs a band—as opposed to working solo at a clinic or with a pick-up band—Bellson defrays his costs by having three separate bands to choose from—one in L.A., one in New York, and one in Chicago.

Smith, who dropped his band from five pieces to four, says, "Lately, I'm not paying salaries. When I get into the position of having to pay salaries, I run the risk of losing money. If we do all the booking and then one date falls through, I might come up short, but I still have to pay the salaries. So right now, we're all splitting whatever money is left over. It's really great of everybody to agree to that, and it's better for me."

Steve's experience is that European gigs pay better. "It costs more money to get there, but they pay more and they pick up



Danny Gottlieb



Cactus Moser

continued on page 90

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**Marc Quiñones, Master Percussionist
with The Allman Brothers**

Noble & Cooley CD Maples Drums

* by Rick Van Horn

They sound great, they look lovely, and they cost...less than you might expect.

Noble & Cooley's *Star* series featured tom-toms with solid-wood shells; their *Horizon* series offered ply drums with all of the plies running horizontally, to approximate the characteristics of solid wood. Their new *CD Maples* might be construed as the most "standard" drums they've ever introduced, since they feature shells with multiple plies that run in different directions. But the *CD Maples* are actually anything but "standard"—due largely to the fact that they were designed by the ubiquitous Bob Gatzen. Whenever Bob is involved with a project, you can figure that all the details have been researched and tweaked to the utmost degree.

Noble & Cooley do not manufacture hardware, and there is no snare drum available in the *CD Maples* series. Consequently, our test "kit" consisted of a 17x22 bass drum and 9x10, 9x12, and 14x14 suspended toms (fitted with RIMS mounts). The drums were finished in honey maple stain, and featured black powder-coated lugs and rims. (I should add that N&C was kind enough to supply a *Classic* series piccolo snare for me to play with the *CD Maples*. It isn't germane to this review, but I have to say that it was one hell of a piccolo snare drum.)

Construction

Shell construction is one of the unique features of the *CD Maples* series. The *CD* stands for "custom design." The customer can determine the size of the drum in any diameter from 8" to 24", and in any depth up to symmetrical (such as 12x12). The number of maple plies differs between drum sizes: 8" to 13" drums are 6-ply, 14" to 18" drums are 7-ply, and bass drums are 8-ply. (There are no reinforcement rings in any of the drums.) The different ranges also get different ply lay-ups, in terms of horizontal and vertical plies. According to Bob Gatzen, these specific thicknesses and lay-ups provide greater continuity of sound characteristics between the sizes of drums, promote greater clarity in the larger, lower-pitched drums, and give greater stiffness to the shell (and thus more stability for RIMS mounting). Bob's contentions weren't based on theory; he researched all the variations of plies and lay-ups with actual shells to determine the best range for each size of drum.

Painstaking care is given to each bearing edge, and to making sure that every drum is absolutely true. I can vouch for that; each drum I examined was flawless, and there was no problem fitting or tuning any heads due to shell discrepancies. Air vents are placed

(according to Bob) at points in the shell where they can best relieve stress caused by the expansion of air within the shell. In a nice touch, these holes are placed under the lugs, so they are totally invisible. N&C drills from two to four holes—depending on the size of the drum—for optimum venting performance.

The drums are fitted with small, solid lugs that attach to the shells at two points. There are no cavities in the lugs to create unwanted resonances, and no springs or other devices to create rattles or buzzes. The lugs are fitted with *Delrin* inserts, which put pressure on the tension rods to lock in tuning—even at fairly loose tensions. I must admit I had a problem with these—but it's one of personal preference and habit, rather than a fault of the lugs. The pressure exerted by the inserts made it impossible to tension a drum by "feel"—which I tend to do to a great degree. Tuning had to be done entirely by ear. The inserts also made changing heads a much slower process than normal, since the lugs never "spun free." However, I must attest to the fact that the inserts did, in fact, lock in my tuning—even against a prolonged period of serious whacking—which means they did the job they were designed to do. Bob Gatzen informed me that tiny set screws within each lug could be adjusted—to a point—to increase or decrease the pressure of the *Delrin* inserts. I guess it would be a matter of taste and need. Given my druthers, I'd just as soon not have them there, since I don't normally have a problem with tension lugs backing out while I'm playing. But for drummers who do, these inserts might be a godsend—for which they would gladly put up with a bit more hassle at head-changing time.

The bass drum was fitted with Yamaha spurs, which are simple and effective. And although all of our test drums were suspended, N&C will mount legs on floor toms. They will also mount standard tom brackets of any brand if supplied by the customer. However, they recommend using RIMS mounts, and all of our drums were fitted with RIMS—via yet another N&C innovation.

Conveniently for them, Noble & Cooley's small lugs are double-ended, so that they can be placed in the center of their shallower snare drums and receive tension rods in their bottoms as well as their tops. Capitalizing on this fact, Bob Gatzen fitted our test kit with RIMS that attached to tension rods coming out of the bottoms of four lugs, putting the mounts below the lugs themselves rather than between the lugs and the drum rims. According to Bob, mounting the drums in this way "improves the focus in the sustain of the drum while maximizing decay. Also, consistency in the performance of the RIMS mount is assured, since [drum] resonance can vary depending on the angle of the drum and how it sits in the RIMS basket." Another nice feature of this system is that head changing no longer requires removal of the drum from its stand—as was previously necessary with a RIMS-mounted drum. This is the way all *CD Maples* equipped with RIMS will be shipped.

Cosmetics

Noble & Cooley offers *CD Maples* in several "looks"—with several corresponding price ranges. In terms of finishes, clear (natural maple) and maple (honey maple) wood finishes are slightly less expensive than colored lacquer finishes, which include translucent blue, red, yellow, and piano black. Within these two finish categories, drums are available with four hardware/finish options: powder-coated black lugs and flanged rims, chrome lugs and flanged rims, black lugs and die-cast rims, and chrome lugs and die-cast rims. Our test kit, in honey maple with black lugs and die-cast rims, would be the second-least expensive configuration; a lacquered kit with chrome lugs and die-cast rims would be the most expensive. I received many comments on the rich look of the honey maple finish; reviews were mixed on how the black hardware looked with it. The *quality* of both

was excellent. With all the available options, beauty can easily be a matter of what's in the eye (and pocketbook) of the beholder.

Sound

I tried the *CD Maples* with two head configurations on the toms: the Evans G-2 batter/Resonant bottom head combination that came on the drums, and Remo Ambassadors top and bottom. The bass drum was fitted with the Evans *Genera EQ-3* system (heads and muffling pad).

With the G-2 heads, the toms sounded round and full—perfect for a medium- to hard-hitting situation where you want lots of tom ring to cut through the music. Yet, surprisingly, they sounded quite nice at a moderate volume, too. (I played this configuration at a wedding gig, where we went from dinner music to high-energy rowdiness as the night wore on.)

When I played the drums with the Remo heads, I found that they really capitalized on the bright attack sound offered by the *Ambassadors*. At low volume, the toms were extremely sensitive. (I worked one entire gig with brushes and *Multi-Rods*, and the drums sounded great!) When I laid into them, they really spoke



out with snap and authority. There wasn't as much depth as with the G-2 heads, but we're comparing single-ply to double-ply heads, so it wouldn't be reasonable to expect the same performance characteristics. In a nutshell, the drums performed marvelously with either set of heads, thus proving them adaptable and responsive to different musical requirements.

And the bass drum? All I can say is: *terrific!* Right out of the box, with the *EQ-3* heads and pad in place, this drum was everything I love in a bass drum. It was deep, round, boomy (in the most *positive* sense of that word), and sensitive. I could lay into it for a tremendously powerful foundation, or feather it and still get a solid underpinning for the music that was felt more than heard. I'm not quite sure why Bob Gatzen chose to go with the 17" depth (rather than the more common 16" or 18") but he obviously had a good reason. This is simply a fabulous bass drum. I didn't experiment with other head types in this case—why mess with a good thing?—but I feel confident in saying that the responsiveness of the drum would probably reveal itself with whatever head you prefer.

Price

As soon as someone says "Noble & Cooley," one immediately thinks "expensive." This is due largely to the fact that N&C snare drums were among the earliest "premium" snares, and were, in fact, pretty pricey in their day. Since that time, though, other premium snare drums have come along at the same—or even higher—prices. Such is also the case with the N&C *CD Maples*. Our test group of drums, shipped with Evans heads as described above, would sell for \$2,578. RIMS mounts for the three toms would be extra, at around \$60 per drum. While that may sound like a lot, a little research revealed to me that these drums cost *less* than com-

parable premium maple models from at least four other major manufacturers. And it should be noted that while many other companies charge extra for drums with powder-coated lugs and rims, Noble & Cooley's cost *less* than their chrome-plated counterparts. My point is not to try to sell Noble & Cooley's drums—that's their job. But I do think it important to point out a misconception that many people have regarding their price structure. Given the exceptional performance and quality of these drums, it would be a shame for drummers to overlook them simply due to that misconception.

Grover Projection Plus Concert Snare Drum

• by Rick Mattingly

Designed for the concert stage, this drum might cut a rock concert just as well.

It's always interesting to judge a product in terms of what it was designed for, and then to evaluate it from a point of view that the designer probably never even considered. The Grover *Projection Plus* concert snare drum was built with the symphonic percussionist in mind. So, while much attention was given to creating a snare-mounting system that would respond to whisper-soft buzz rolls as well as loud, military-sounding strokes, one doubts if rock 'n' roll backbeats were a design consideration. But whether you're playing Ravel's *Bolero* or something by Metallica, this drum can handle it.

For review I received a 5x14 model. The shell is made from *Acoustiglass*, which is a resin-impregnated fiberglass. Tone-wise, the drum fell somewhere between a metal and wood drum, having the projection and ring of the former with some of the warmth of the latter. The shell had a high-gloss black finish, which was beautiful but very prone to smears and fingerprints.

The drum featured ten tuning lugs, and each rod was isolated from the rim by a nylon washer. The air vent is a unique design, featuring eight small holes in a circular pattern. (It reminded me of the bathtub drain in an apartment I once lived in.) It is said to allow "quicker dispersion of air wave compression from within the shell, translating into immediate transient response." I'm no authority on air wave compression, but the drum is very responsive, so I'll take Grover's word that the air vent is a contributing factor.

A great deal of engineering went into what Grover calls the

Snare Outrigger System. For starters, the snares themselves extend past the snare head on both sides; the metal strips that the snares are soldered onto don't touch the drumhead at all. The system is also designed so that the snares are tensioned against metal plates that are lined up evenly with the bottom head—meaning that the tensioned snares simply rest against the head, as opposed to being pulled against it, as with many snare drums. It's the same principle as the Ludwig *Super Sensitive*, but a different design.

The snare unit itself was Grover's Silver/Bronze set, with seven silver strands and eight bronze ones. These were not the spiral-type snares found on most snare drums; instead they resembled wound guitar strings. Even though there were only fifteen strands, there was more metal in direct contact with the snare head than on twenty-strand spiral models—which was undoubtedly another reason for this drum's excellent snare response.

The snare unit can be adjusted both vertically and horizontally by way of five different adjustment screws. The main adjustment is the typical tensioning knob located at the top of the strainer unit, which will take care of standard loosening and tightening adjustments. The snares themselves are attached via typical nylon snare cord. The drop lever is extremely smooth and quiet.

In addition to the main adjustment knob, there are four screws—two on each side—that adjust the vertical tension of the snare unit. In the literature that came with the drum, the user is advised that these screws have been carefully set at the factory, and that one should probably leave them alone. But after playing the drum for a while, I decided that it sounded slightly choked, and loosening the main adjustment knob wasn't solving the problem. So I loosened the four vertical adjustment screws a quarter turn each and the drum opened right up. The loud strokes didn't sound choked at all and I could detect no appreciable loss of sensitivity on the soft strokes at the edge of the drum.

I can also appreciate the option of making that adjustment in a situation where one is using a different type of snare unit. For instance, thick cable snares might require some vertical adjustment to assure maximum response.

Of course, the more things there are that can be adjusted, the more things there are that can come *out* of adjustment. When I was loosening the screws I was surprised at how easily they turned.



I wondered if they could gradually come loose on their own, considering the amount of vibration that a drum is subjected to. I can't honestly say that there was a problem, since I played the drum quite a bit over a couple of days and as far as I could tell the vertical position of the snare unit never changed. But having had various lugs and wingnuts fall off my kit in the middle of a gig, I can't help but wonder if these screws would stay put after several hours of backbeats on a rock date.

Also, you might want to consider a statement made in the accompanying literature before you take the drum to your next heavy metal gig: "Unlike many other drums, this snare drum is a delicate musical instrument. Please treat it with care. The Outrigger Snare System is a sensitive device which is capable of ultra-fine tuning of the snares. Please be careful not to knock, break, bend, or abuse these outriggers." If that description makes it sound as though the snare-adjustment mechanism is extremely fragile, rest assured that it is solidly constructed from sturdy materials, and there should be no problems if reasonable care is exercised. If, on the other hand, your equipment is subjected to a lot of rough handling, then this might not be the drum for you.

For all my concerns about the drum's physical stamina, it definitely sounded great when I subjected it to loud backbeats. When playing like that, I always loosen the snares a little bit so that they can respond to the increased movement of the heads and not choke the drum. With some drums, it's difficult to adjust the snares so that they're loose enough for loud playing and yet don't rattle. But since the extended snares on the Grover drum are not tightened against

the head, I was able to drop them away from the head a little bit more (by using the four vertical adjustment screws) without causing that problem.

I also tried some loud rimshots and was impressed with their carrying power. With no muffling on the top head they had an extreme amount of ring, reminding me of Bill Bruford's snare sound on "Roundabout" by Yes. With a Zero Ring on the top head, I got more of a meaty crack. The drum came fitted with a Remo *Diplomat* batter and an *Ambassador* snare head, by the way.

The 5x14 *Projection Plus* drum lists for \$640. There is a 6 1/2 x 14 version for \$660 and a 4 3/4 x 13 piccolo that goes for \$610.

Grover also makes several different snare units, three of which we received for review: a Silver Medium set, a Bronze Medium set, and a Cable set. Each of these sets is available in extended sizes to fit the *Projection Plus* snare drum, but we received standard-size sets, so I tested them on a 1960s Ludwig *Supra-Phonic* snare drum.

Starting with the Silver Medium set, I was impressed with the increased snare response I got compared to the standard spiral set that was originally on the drum. Again, due to the wound-guitar-string design, this was probably because more snare was in contact with the head. The Bronze Medium set had a similar response, but was brighter-sounding than the Silver set. The Cable set was extremely dry, giving the drum a military sound.

All together, Grover makes fifteen different snare units including 13", 14", 15", and extended sizes, in Silver, Bronze, Cable, and Silver/Bronze combinations. Prices range from \$42 to \$46.

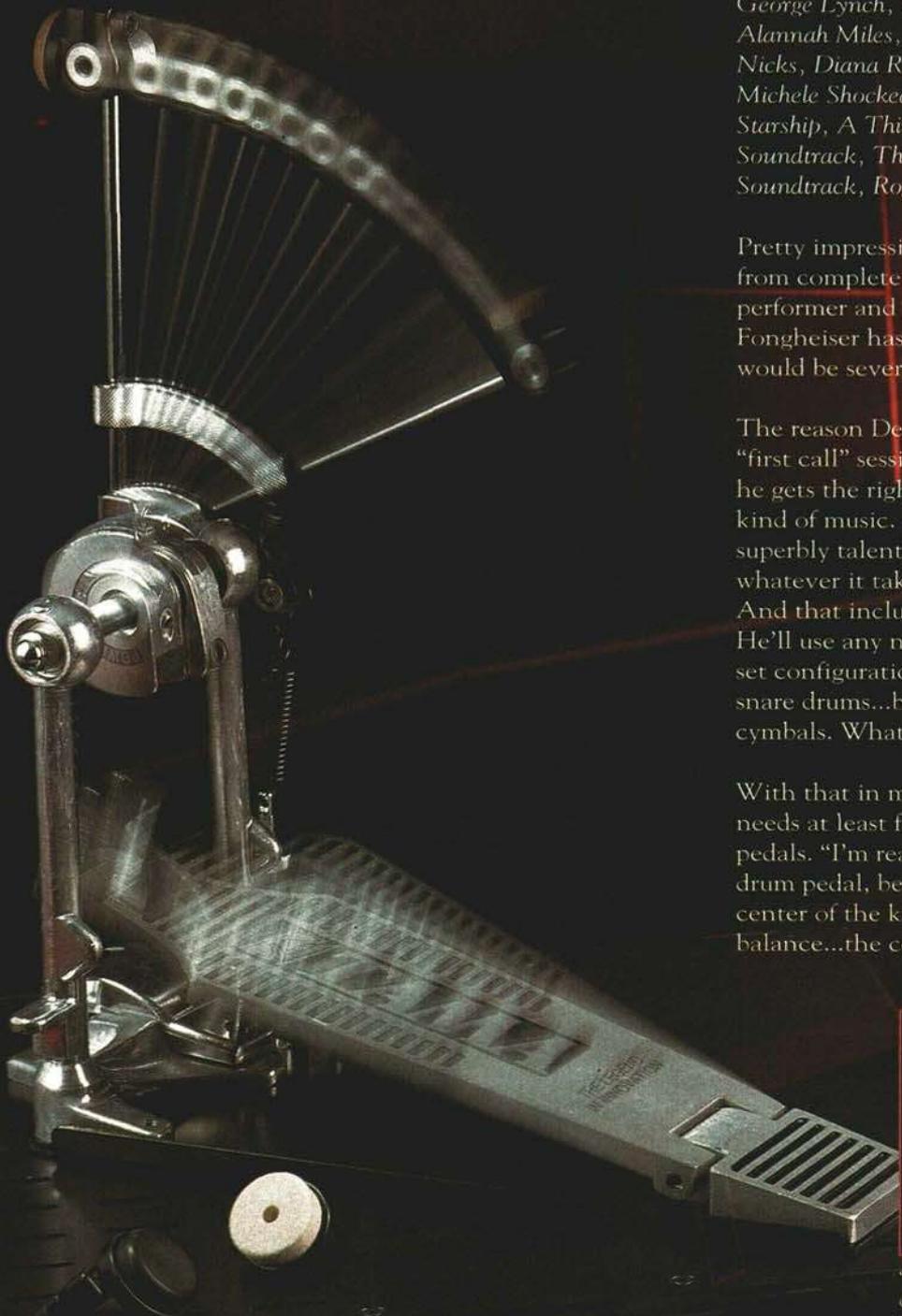


The Power of **IRON COBRA**

DENNY FONGHEISER describes the versatility

and dynamic control of

the Tama Iron Cobra



Belinda Carlisle, Tracy Chapman, The Comic Strip Live Show, Shawn Colvin, Don Dixon, Peter Frampton, Heart, George Lynch, Freddie Mercury, Alannah Miles, Katie Moffett, Stevie Nicks, Diana Ross, Seal, Brian Setzer, Michele Shocked, Bruce Springsteen, Starship, *A Thing Called Love* Soundtrack, *Three Men and a Little Lady* Soundtrack, Roger Waters, etc., etc.

Pretty impressive list, isn't it. Yet far from complete. But if we listed every performer and project that Denny Fongheiser has drummed for, this ad would be several pages longer.

The reason Denny is one of the top "first call" session drummers is because he gets the right sound and feel for any kind of music. Not just because he's superbly talented, but because he does whatever it takes to do the job right. And that includes his equipment. He'll use any number of different drum set configurations with different size snare drums...bass drums...toms...cymbals. Whatever it takes.

With that in mind, you'd figure he needs at least five different drum pedals. "I'm really picky about my bass drum pedal, because the kick drum is center of the kit, the center of your balance...the center of the groove."



"With three different beaters to choose from, I can quickly get the right bass drum sound no matter what the environment."

I R O N



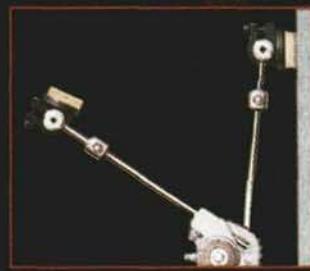
So how many pedals does Denny use to get the job done? Only one.

"Iron Cobra has the weight and size I need to give me control over the dynamics. It gives me the 'comfort' you need to have with the bass drum. Now it's the only pedal I use."

Denny Fongheiser is only one of a growing legion of discriminating drummers who've discovered that Tama's Iron Cobra is the only bass drum pedal that gives them everything...in just one pedal. If you want more versatility, more response, more speed and more dynamic control, it's time to visit your authorized Tama dealer.

TAMA

For more information on Tama Drums and Hardware, send \$3.00 (\$4.00 in Canada) to: Tama, Dept. MDD34, P.O. Box 886, Bensalem, PA 19020 • P.O. Box 2009, Idaho Falls, ID 83403 • In Canada: 2165-46th Ave., Lachine, Quebec H3T-2PT.



"Iron Cobra's beater adjusts to any angle so it always hits the head flat - even with my bass drum angled up in front."



Iron Cobra HP70 models feature the Rolling Glide cam (left) which delivers uniformly even response. On the double-chained HP90 Power Glide cams, the cam radius becomes shorter as the beater gets closer to the drum head for more speed and power.



Studio setting courtesy of O'Henry's Sound Studios, Burbank, CA. Our thanks to Hank, Jeff, Richard and John for all their great help.



C O B R A
THE FEEL IS UNREAL

Sapphire Percussions Kick Drum

* by Rob Fedson

Durability and responsiveness make the Sapphire Kick Drum a real gem.

Sapphire Percussions has earned a reputation of high-quality construction and performance with their *Slim Line* electronic snare and tom pads. The new *Kick Drum* is no exception. I tried out the pad with a number of trigger pads and found it a joy to use.

Construction

Solid construction and high-quality materials mark the Sapphire Percussions *Kick Drum* as one of the most durable electronic pads on the market today. The pad itself is made of machined aluminum and steel and is attached to the brushed anodized base plate by a Gibraltar brand clamp. The trigger input uses a high-quality Switchcraft audio jack. The pad can be raised or lowered to fit the height of any individual or double kick pedal. Optimum beater placement is in the center of the pad, but I achieved equally good results as much as 3" off center.

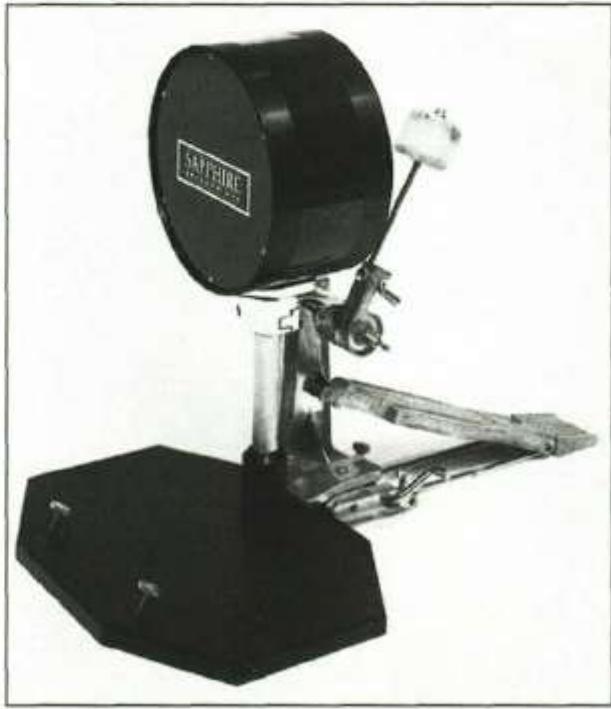
The base plate itself is something of a minor miracle. The thick aluminum plate is equipped with a raised edge that will accommodate any manufacturer's pedal connections—along with its own pair of adjustable spikes and industrial-strength Velcro. This combination makes for a truly non-skid base regardless of placement on a wood or carpeted floor. My pad was shipped assembled, but the system can break down into as many as three pieces that would easily fit into any stand case. Needless to say, all of this high-quality metal makes the pad a little on the heavy side, but that's not a bad price to pay for a pad that would feel as solid as a rock under the feet of the heaviest player.

Triggering

I tested the pad with the Alesis D4 and Yamaha RM50 modules, as well as with the trigger inputs on a *drumKAT* and the *midiKITI*. The pad performed reliably with each device, and setup was a breeze. The Sapphire *Kick Drum* is not the most sensitive of all the pads on the market, but its response was well within the adjustable ranges of each of the triggering modules. After the setup was completed, I found that I could get a very smooth velocity range—and that very subtle differences in my playing would be accurately reflected in the sound from the module.

The Personal Touch

I spoke with Steve Rothmel, owner of Sapphire Percussions, and was informed that the pad could be made in five different col-



ors. Additionally, the "mouse pad"-like rubber beater surface can be easily replaced when needed. Sapphire also has pads with variable degrees of firmness for the striking surface. The surface supplied is a little softer than I would like, but overall it had a good striking feel. Sapphire recommends using only a felt beater for your pedal when using the pad. Sapphire was quick to respond to my calls and equally quick to point out that they are a small company dedicated to keeping their customers satisfied by suiting each player's individual needs.

Conclusions

Good looks, solid construction, and accurate triggering come at a price: the *Kick Drum* has a suggested retail price of \$340. Most dealers should provide some discount. The Sapphire *Kick Drum* will no doubt last for years of solid playing and may be the last kick pad you will need to buy. (It comes with a five-year warranty.) I had a hard time sending the test unit back. For more information, contact Sapphire Percussions, 272 Main St., Suite 5B, Acton, MA 01720, (508) 263-8677.

Rob Fedson is a jazz and show drummer in the Austin, Texas area. His recording and performance credits are extensive. In addition, Rob is an electronic music specialist for a major retailer, and conducts clinics on MIDI implementation in music. He is also the author of software modules for Opcode Systems and of software reviews published in Jazz Educators Journal.



Profile of a Master



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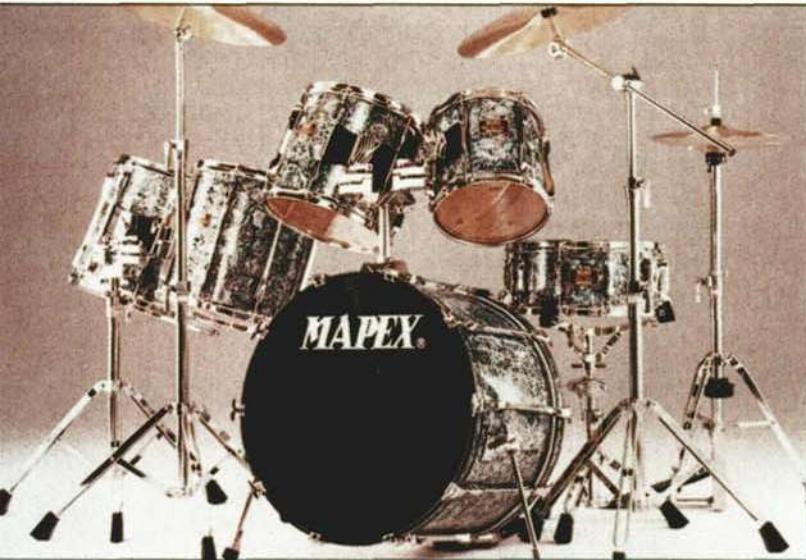
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New From Mapex



Mapex's Orion Studio Birch Kit with aqua abalone finish

The Mapex *S700* snare stand employs a unique system that allows drummers to adjust and re-lock their stand to any position in seconds. The *S700* uses a special nylon ball & socket that rotates the basket to any sideways angle. In addition, loosening the *Pro-Lok* lever allows the snare basket to move almost 180° up or down. This two-part, dual swivel motion provides drummers with an infinite number of vertical and horizontal positions, even sideways.

To ensure maximum snare snugness, the *Pro-Lok* lever provides more than 170 pounds of tight, locking pressure to hold the drum in place. A big-handled, easy-spin lever turns the snare basket up and down a threaded shaft for a firm snare fit. The *S700* also comes with sturdy, widespread double-braced legs. The stand can adjust to a very low or high position, depending on the style of the drummer.

Mapex has also introduced a new drumkit, the five-piece, entry-level *Venus* series. The *Venus V5P* includes an eight-lug 16x22 bass drum, 10 x 12 and 11 x 13 mounted toms, a 16x16 floor tom, and a 6 1/2 x 14 snare. The kit comes with Mapex 200 series hardware, consisting of chain-drive bass and hi-hat pedals, and chrome-plated, single-braced snare and cymbal stands. Add-on toms and an extra bass drum are also available.

Each *Venus* shell is made of nine plies of rich grain wood for a firm, full sound with plenty of volume, according to Mapex. Other professional features on the set are telescoping bass drum spurs for easy adjustment and Mapex's *Pro-Lok* adjustment lever. The *V5P* is available in three colors: red, black, and white.

Mapex also now offers three new finishes on select *Orion Studio Birch* series drums—abstract blue, white marine abalone, and aqua abalone. The new finishes are available on the *BHL5* five-piece kit and on the *BHL602* and *622* six-piece kits. **Mapex Percussion, c/o Gibson Guitar Company, 1818 Elm Hill Pike, Nashville, TN 37210, (512) 288-7400.**

Shure FP22 Portable Stereo+1 Headphone Amplifier

Shure has announced the availability of their new *FP22 Stereo+1 Headphone Amplifier*, an improved version of their *FP12* mono headphone amplifier.

The *FP22* provides two 1/4" or 3.5 mm headphone feeds from any type of audio input and has the ability to mix a line- or mic-level mono signal (via XLR input) with a stereo signal (via 1/4" phone jack input). "Loop through" mono XLR and stereo phone plug connectors allow the mixed signal to go to headphones while the original signals are passed on unaffected. The *FP22*'s versatility and portability allow it to be useful in a multitude of applications including trouble-shooting audio lines, driving stereo headphones for studio feedback, wired in-ear monitoring for stage performance, providing additional headphone feeds or boosting the output of headphone circuits, or creating a simple intercom system.

Providing a maximum gain of 81 dB for sufficient amplification of any source, the

FP22 also features a stereo input line pad, mono/stereo headphone mode switch, and balance control. The two stereo line jacks can also be internally switched to two separate mono

inputs. Powered by a single internal 9-volt battery (or external 12-24V DC) and weighing sixteen ounces, the *FP22* can be clipped to the belt for complete portability. **Shure Brothers Incorporated, 222 Hartrey Avenue, Evanston, Illinois 60202, 1-800-25-SHURE.**



Better Percussion Products

Better Percussion Products offers several accessories for drummers, including a *Master Snare* repair kit. The kit contains one 6" plier, one slotted screwdriver, one phillips screwdriver, one 4 oz. bottle of silicone lubricant, two sizes of braided nylon cord to hold snares, two pieces of plastic strips to hold snares, three sizes of *Tyvek* patches to repair holes in drum heads, and one speed wrench key to remove drumheads. Also available from the company are its *Old Reliable Practice Pad*, walnut bass drum beater, small sound box, and large sound box. **Better Percussion, Box 652, Tenafly, NJ 07670, (201) 568-8879**

Pertek MonitorMate

Pertek Engineering's *MonitorMate* is designed to provide musicians with their own mix of mic'/line sources in both recording and studio situations. *MonitorMate* is recommended for players who already use a "hot spot" monitor speaker, which *MonitorMate* will drive to 30 watts of power.

MonitorMate also features a stereo headphone output and provides for level adjustment of both balanced mic' and line/speaker line inputs, as well as overall bass/treble control. In addition, the system provides control of the balanced mic' level output, as well as a stereo

line output of the mix. *MonitorMate* clips easily onto mic' stands. Pertek Engineering, Inc., 22431-B160 Antonio Parkway #459, R.S. Margarita, CA 92688, (714) 858-1685.



Power Rock Drum Videos

Power Rock Enterprises has introduced several drum instruction videos. On *Speed Double Bass Drums*, Mike Boyko, drummer for Scatterbrain, demonstrates how to develop speed on double bass. *Rock Drum Basics* features Fred Coury, former Cinderella drummer, now with Arcade, demonstrating rock fills and linear rock groupings. Finally, *Rockabilly Rocking Swing* features Slim Jim Phantom of the Stray Cats covering rockabilly shuffles, 8th-note grooves, and his own brand of drum fills. Power Rock Enterprises, PO Box 5022A4, El Toro, CA 92630-8522, tel: (818) 377-9782, fax: (714) 455-1403.

P. S. Seat Covers

P.S. sheepskin stool covers were designed to make long hours behind the drumset more comfortable. According to the makers, their covers, which feature sheepskin on top and canvas on the sides, stay drier than normal seat covering material, are non-slip and road-worthy, and fit on round or saddle seats. The covers come in black or cream colors and are made in the United States. P.S. Covers, P.O. Box 1404, Huron, SD 57350.

Improved Fishman Trigger

Fishman Transducers' *Purple Microdot Head Mount Acoustic Drum Trigger* has been improved, according to Fishman, to where it now has a higher degree of dynamic sensitivity and enhanced durability. The new triggers come singly and in multi-packs, which include a longer cord length for the bass drum trigger. Fishman Transducers, Inc., 340-D Fordham Road, Wilmington, MA 01887, (508) 988-9199.

Visu-lite Electronic Accessories

Electronic Percussion System (EPS) has introduced their new *Visu-Lite Electronic Cowbell* and *Wing-Ding*. Their electronic cowbell (the only one of its kind, according to EPS) is a trigger made from plastic formed to resemble its traditional counterpart. It comes complete with cable and C-clamp. The *Wing-Ding* is a small trigger that resembles a tambourine mounted on top of a hi-hat stand. It comes complete with cable and hi-hat clutch for mounting. Both the *Cowbell* and *Wing-Ding* are available in standard *Visu-Lite* colors.

EPS has also introduced its *Shaker*, an electronic hand percussion controller. The *Shaker* has three separate triggers for three different



Visu-Lite's Wing-Ding (left) and Electronic Cowbell.

motions—back and forth, left to right, and up and down. The *Shaker* is velocity-sensitive, works directly into any trigger input, and was designed to be used with percussion sounds such as tambourine, cabasa, and bells, among others. It comes complete with 25' cable. Electronic Percussion Systems, 220 6th Ave., St Cloud, MN 56301, tel and fax: (612) 259-1840.

ddrum Remote Control 1

Ddrum's new *Remote Control 1* (*RC1*), allows drummers to change electronic kits instantly with the tap of a stick. The *RC1* was specially designed to work with the *ddrumAT* brain. Ddrum has also

announced lower retail prices on the *ddrumAT brain* and *ddrumAT* complete kits. **Ddrum, Inc., 300 Long Beach Blvd., Stratford, CT 06497, tel: (203) 380-0000, (800) 882-0098, fax: (203) 380-1780.**



Soundunit Hexaheads

Soundunit's *Hexaheads* electronic drums feature acoustic drumheads and will drive all popular drum sample replay units and trigger-to-MIDI converters. Utilizing snare, tom, and bass drum pads, the *Hexahead* kits feature variable tension and are fitted with sensitivity controls for "real feel" response. Snare and bass drums also benefit from a balance control for instant adjustment of dynamic range and volume direct from the pad. Other features include the snare pad's realistic rim and a separate trigger area on top of the

bass drum pad that allows for simulated double-bass figures to be played with sticks. *Hexaheads* also come in a variety of colors. **Soundunit, Ltd., Peacocks Farm, Wickham Brook near Newmarket, Suffolk CBS 8PX, England, tel: 44 (0) 440 82 11 00, fax: 44 (0) 440 82 10 36.**

New From Pearl

Pearl has recently introduced several new items, including its upgraded *Forum* five-piece beginner drumset. The kit consists of a 16x22 bass drum, 10x12 and 11x13 toms, a 16x16 floor tom and a 6 1/2 x 14 chrome-plated steel snare drum. Shells are made of 9-ply mahogany and lamin, cross-laminated with staggered seams. Other features include split lugs and bass drum claws and stands with nylon sleeves at tube junctions.

Pearl's new nine-piece double-bass *Export* kit consists of two 16x22 bass drums, 16x16 and 16x18 floor toms, 10x10, 10x12, 11x13, and 12x14 toms, and a 6 1/2 x 14 steel snare drum. Features include 9-ply mahogany/lamin shells, a pair of P-780 bass drum pedals, a chain-drive, adjustable-tension hi-hat stand with reversible spike/rubber-tip spurs, and one straight and two boom cymbal stands with infinitely adjustable filters.

Pearl's new Afro Percussion conga stand features telescopic legs that allow it to be used in a sitting or standing position, pivoting, rubber-bumpered bottom struts that accommodate different-size congams, and a design that allows for close positioning. The stand also folds into a 6x6x19 package for easy transport.

Pearl has also introduced several accessory items, including a hole cover for toms that have been retrofit with tom suspension systems, an adapter kit for their *FFX-102* marching snare drum that allows the snare to be upgraded to "Free-Floating" snare specs, and the *CH-70* clamp-on boom cymbal holder, which employs a quick-release, adjustable jaw that eliminates the need for a separate multi-clamp. **Pearl Corporation, 549 Metroplex Drive, Nashville, TN 37211, tel: (615) 833-4477, fax: (615) 833-6242.**

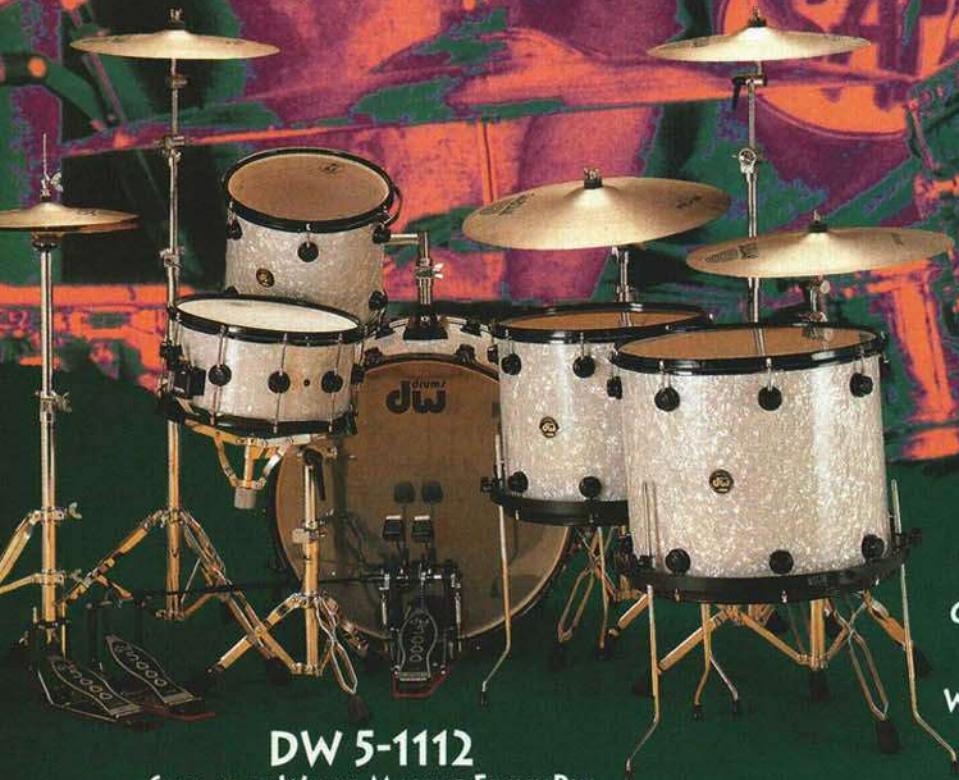
New Slingerland Drumsticks

Slingerland has introduced a new series of maple wood-tip drumsticks featuring their *PQwerTip* ribs and taper. Available models include the *SDS-A Classic Jazz*, *SDS-A405 Extended Jazz*, *SDS-B Medium Rock*, *SDS-CC Heavy Rock*, *SDS-AA New Fusion*, and *SDS-5A Fusion*. **Slingerland, c/o Hohner/HSS, Inc., Lakeridge Park, 101 Sycamore Drive, Ashland, VA 23005, (804) 550-2700.**



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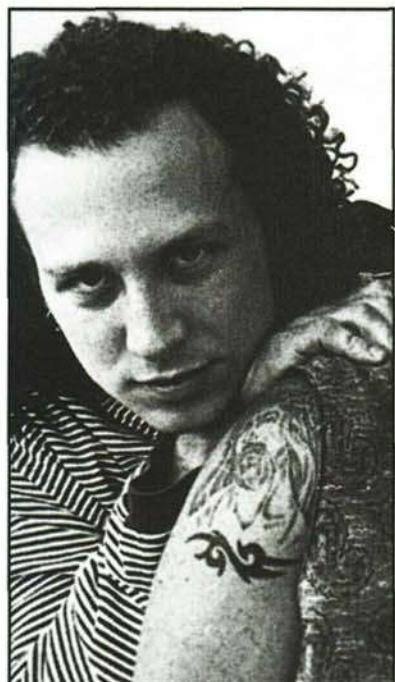
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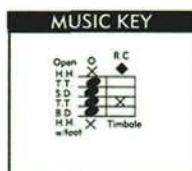
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Porno For Pyros' Stephen Perkins



"Sadness"

Porno For Pyros may be the quirkiest band out, due in large part to the very creative drumming of Stephen Perkins. His totally unique sound and approach have separated him from other up-and-coming drum stars. Immediately noticeable on the band's self-titled album are Stephen's *very* high-pitched, ringy snare drum, his open bass drum, and his trademark bongos, which he incorporates into full-kit groove patterns. On "Sadness," he plays the following 3-against-2 beat, starting quietly in the "jazzy" middle section and increasing intensity into the climax of the tune.



"Meija"

The following beat is the basic pattern played throughout the song. Stephen then embellishes it with rolls, and finally moves the pattern to the toms.

"Pets"

This "hit" off the album features a rather normal-looking pattern, until you realize that the right hand plays all hi-hat and snare drum backbeats, and the left hand plays the straight-quarter pulse on a timbale.

"Bad Shit"

This beat is extremely fun to play at the very fast tempo of this song.

"Blood Rag"

Here Stephen plays a two-bar pattern that involves different sections of his kit.



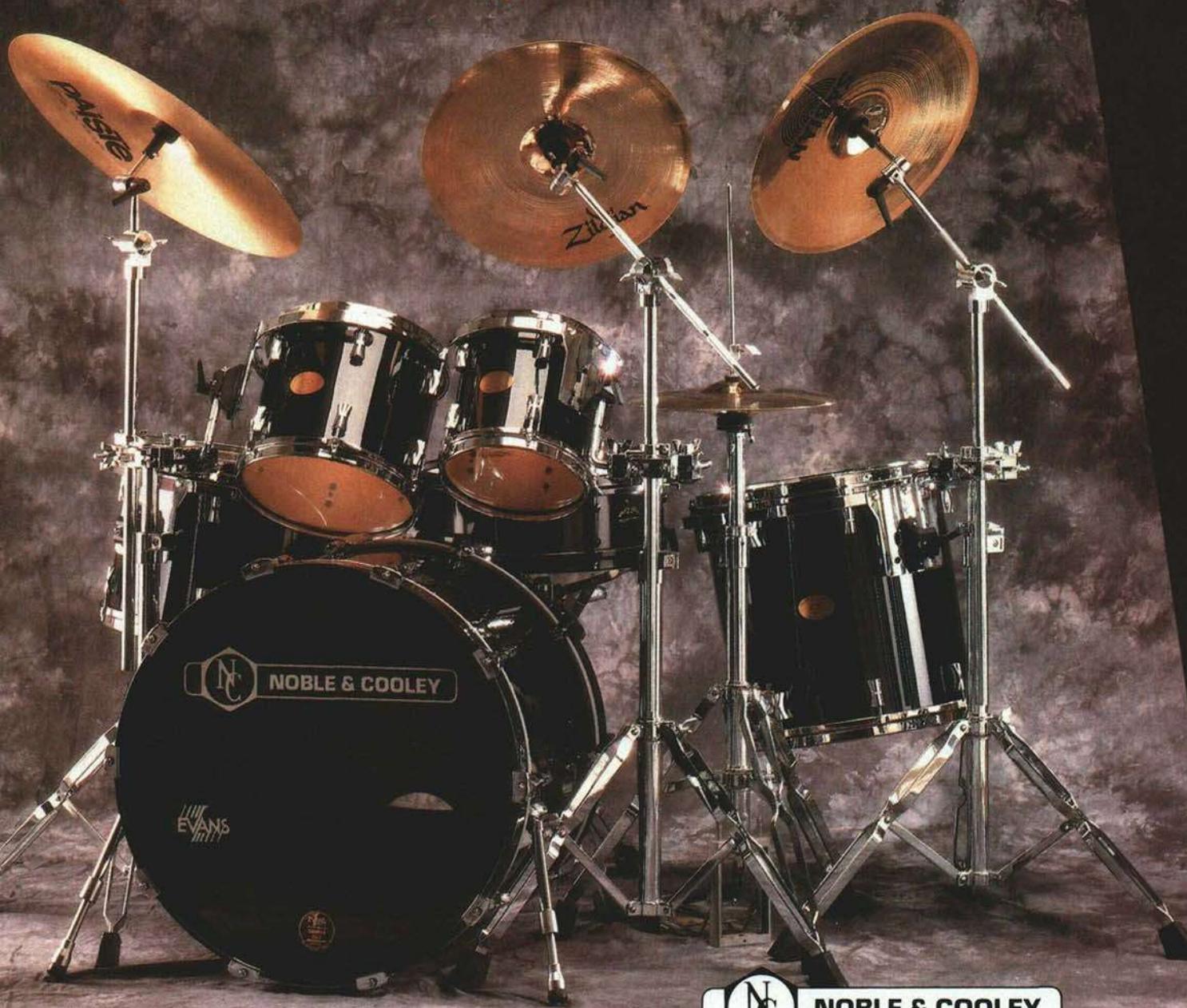
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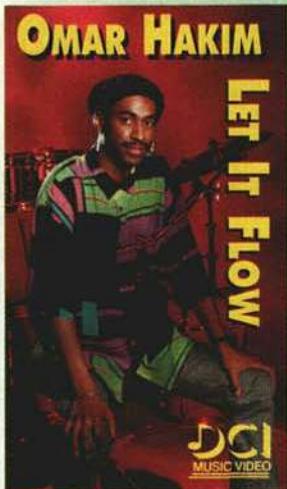
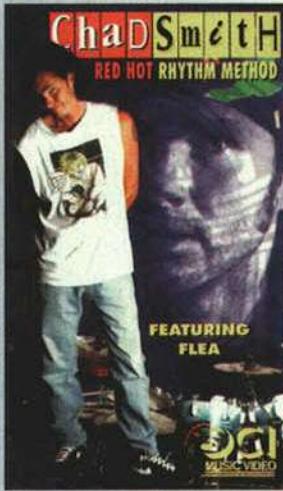
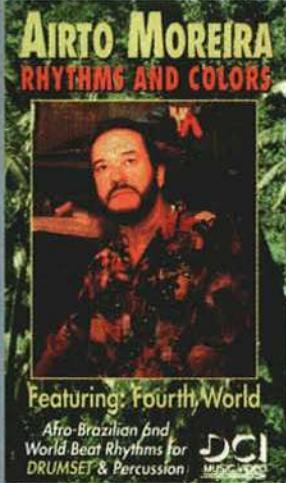


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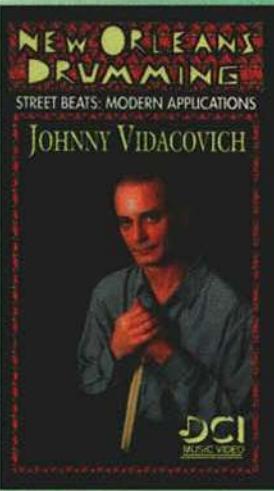
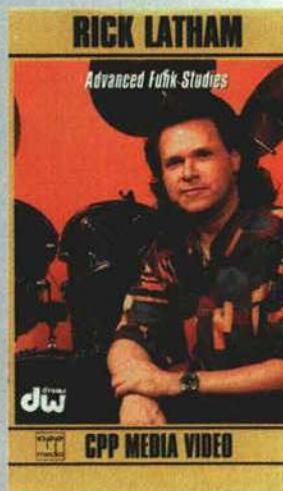
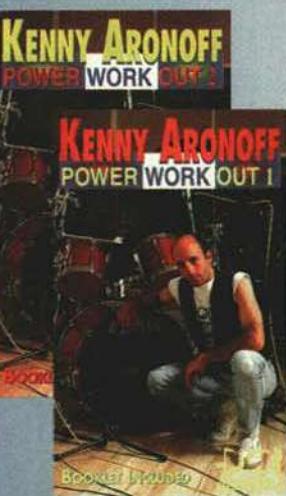
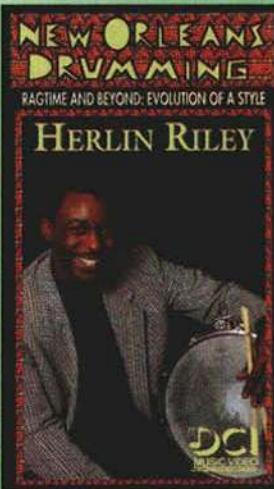
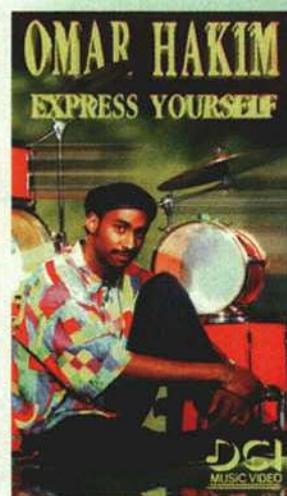
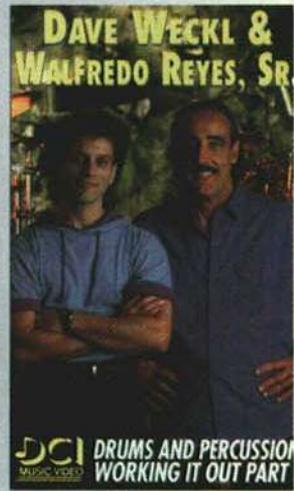
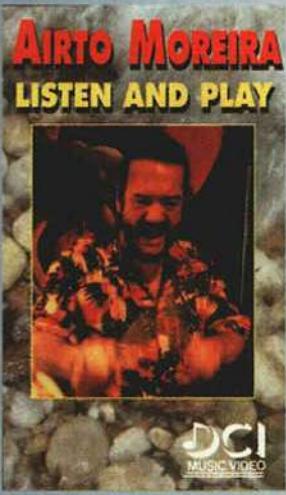
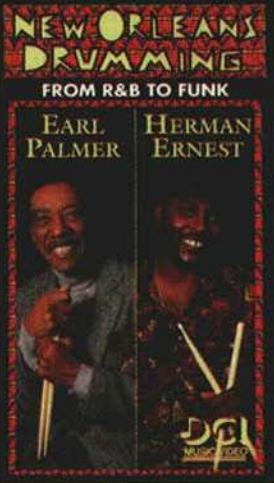
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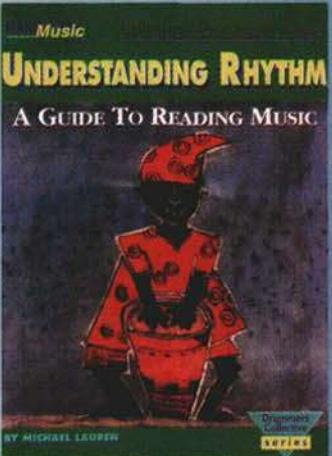
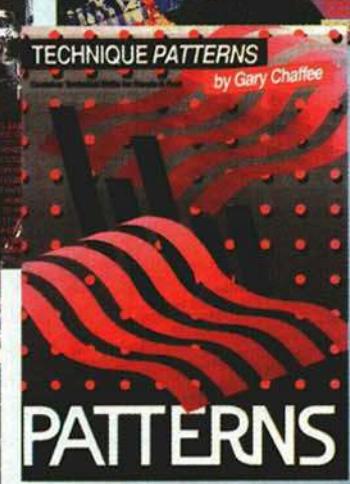
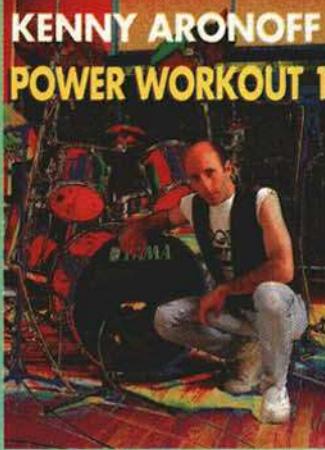
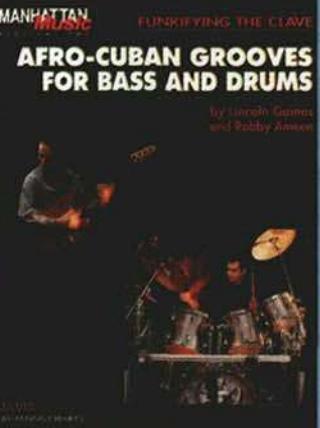
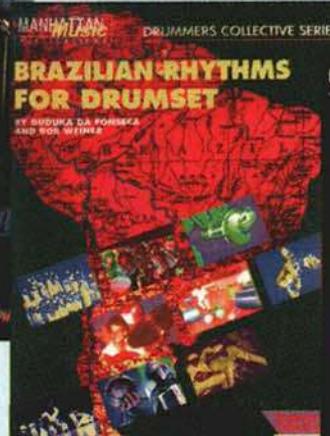
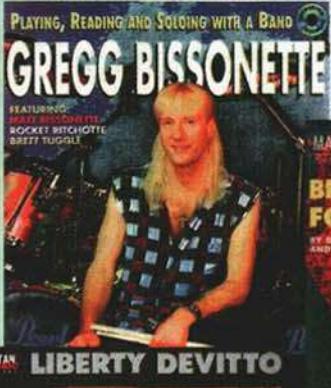
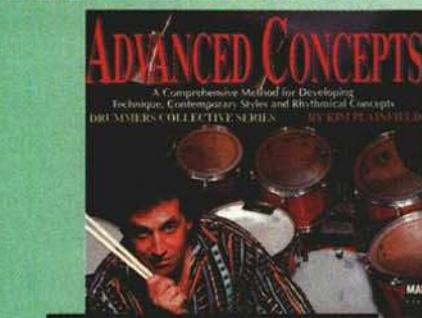
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Four Limb Funk

• by Mark Schulman

MUSIC KEY



When I began teaching, I started creating the funkiest drumset patterns I could think of, and they became quite a challenge for my students as well as myself. I find that these patterns help develop four-limb independence in a very musical way, and drummers can expand upon these ideas and incorporate them into their own playing situations.

The idea behind these exercises is to incorporate all four limbs into syncopated patterns. The two main challenges are playing the second and/or fourth 16th notes of the beat with the left foot on the hi-hat, and making the non-accented "ghost" snare beats very subtle.

Practice each pattern slowly, one quarter note at a time. Stickings and double-bass indications are recommended as guidelines, and may be reversed or varied for left-handed or left-hand lead players. After you are comfortable playing the patterns as written, try beginning each with a different quarter note, or mixing up the quarter notes. I'm sure you'll create some wild combinations.

Drum sheet music for the first exercise. It features a 4/4 time signature and a ghost note on the second 16th note of the first measure. The pattern consists of a series of eighth-note pairs followed by sixteenth-note pairs.

Drum sheet music for the second exercise. It features a 4/4 time signature and a ghost note on the fourth 16th note of the first measure. The pattern consists of a series of eighth-note pairs followed by sixteenth-note pairs.

Drum sheet music for the third exercise. It features a 4/4 time signature and a ghost note on the second 16th note of the first measure. The pattern consists of a series of eighth-note pairs followed by sixteenth-note pairs.

Drum sheet music for the fourth exercise. It features a 4/4 time signature and a ghost note on the fourth 16th note of the first measure. The pattern consists of a series of eighth-note pairs followed by sixteenth-note pairs.

Drum sheet music for the fifth exercise. It features a 4/4 time signature and a ghost note on the second 16th note of the first measure. The pattern consists of a series of eighth-note pairs followed by sixteenth-note pairs.

Drum sheet music for the sixth exercise. It features a 4/4 time signature and a ghost note on the fourth 16th note of the first measure. The pattern consists of a series of eighth-note pairs followed by sixteenth-note pairs.

Drum sheet music for the seventh exercise. It features a 4/4 time signature and a ghost note on the second 16th note of the first measure. The pattern consists of a series of eighth-note pairs followed by sixteenth-note pairs.

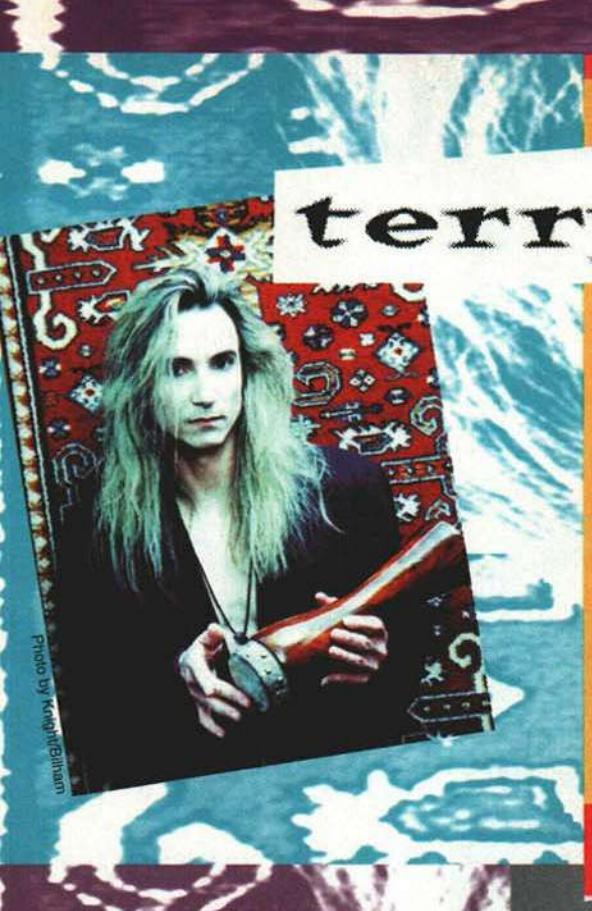
Drum sheet music for the eighth exercise. It features a 4/4 time signature and a ghost note on the fourth 16th note of the first measure. The pattern consists of a series of eighth-note pairs followed by sixteenth-note pairs.

Drum sheet music for the ninth exercise. It features a 4/4 time signature and a ghost note on the second 16th note of the first measure. The pattern consists of a series of eighth-note pairs followed by sixteenth-note pairs.

Drum sheet music for the tenth exercise. It features a 4/4 time signature and a ghost note on the fourth 16th note of the first measure. The pattern consists of a series of eighth-note pairs followed by sixteenth-note pairs.

Mark Schulman is the drummer in Foreigner.





terry bozzio

Photo by Kipn/Bilham



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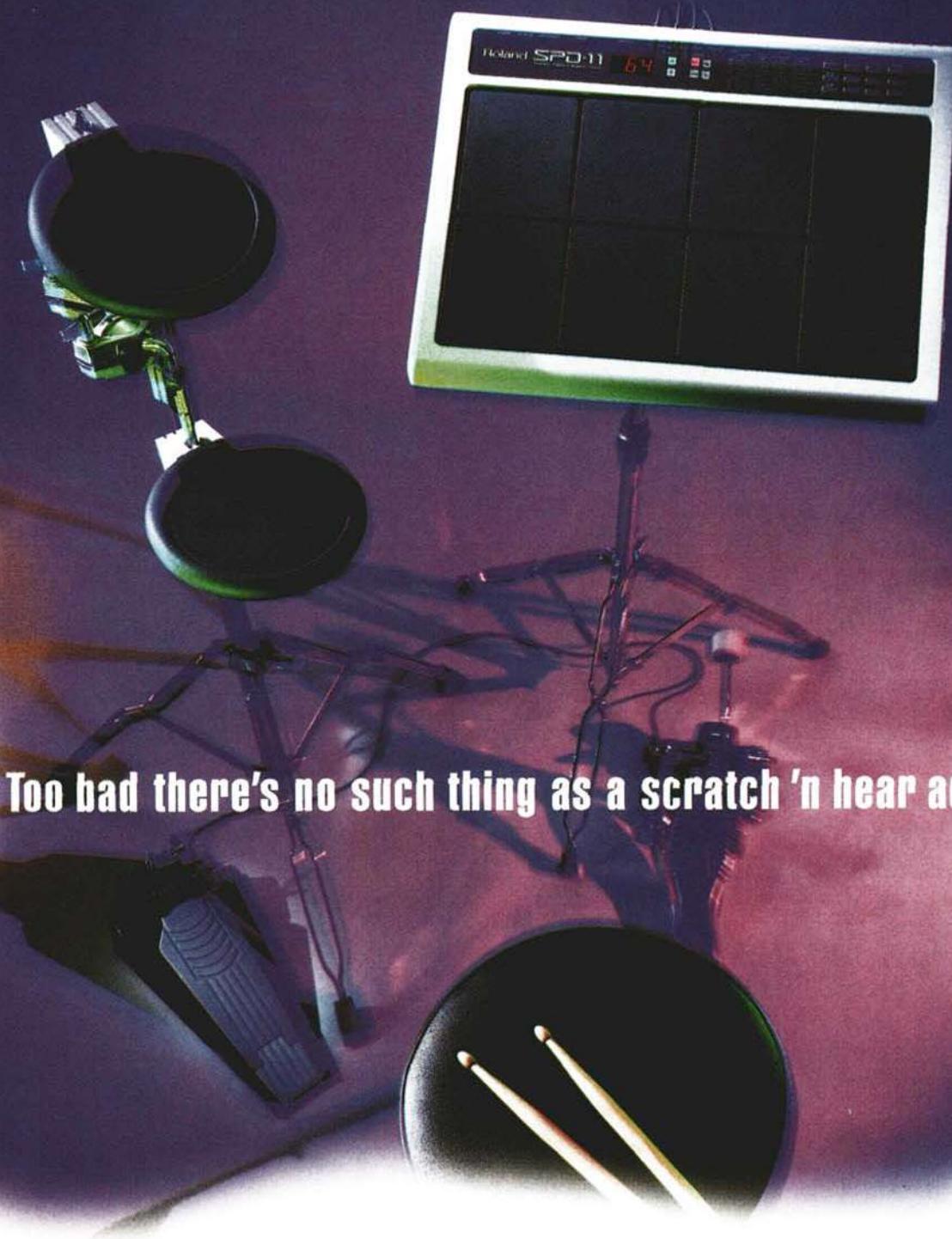
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Breaking The Bar line

• by Joe Franco



MUSIC KEY



An article I wrote recently dealt with one-measure combinations of 16th notes played linearly between both hands and both feet. The exercises that follow apply similar combinations to two-measure phrases. This sometimes involves "breaking the bar line," or overlapping the groupings so that you'll be in the middle of a grouping on the downbeat of 1 of the second measure. This works especially well in longer fills and solos.

I use six-note groupings of 16th notes because they're easier to play than odd numbers (threes, fives, or sevens). Each grouping starts with your right hand or foot. In two measures of 16th notes, there are thirty-two notes; therefore, you can have five six-note groupings with two notes left over. (The first example shows how the groupings are divided.) Here are the possibilities.

The following exercises demonstrate playing over the bar line with four six-note groupings and two four-note groupings:

The image contains six horizontal lines of musical notation. Each line is in 4/4 time and uses a five-line staff. The notation consists of eighth and sixteenth notes. In each line, there are two distinct rhythmic patterns: a six-note grouping followed by a four-note grouping. This pattern repeats across all six lines.

Once you're comfortable with the above, try substituting RLRLFF (Right, Left, Right, Left, Foot, Foot) or RLFFFF for the six-note groupings and RLFF for the four-note groupings. Although the above patterns are written with the hands playing the snare, you should try using some toms or combining the snare and toms. This adds more dimension to the fills.

The following is an example of the 6-6-6-6-4-4 phrasing using RLFFFF as the six-note grouping and RLFF as the four-note grouping. The snare is played with the right hand and a rack tom with the left:

This block contains a single horizontal line of musical notation in 4/4 time. It uses a five-line staff and shows a specific phrasing example. The notation includes eighth and sixteenth notes, organized into the specified RLFFFF and RLFF groupings.

I used the above pattern with my new band, Widowmaker, on the *Blood And Bullets* album. (Esquire/BMG 71771 74301-2). On the tune "Snot Nose Kid," I play it as a two-bar fill, bridging the final chorus and the outro guitar solo.

This article is based on six-note groupings, but you should try experimenting with other combinations. There are many ways of subdividing thirty-two notes.

One way of practicing these patterns is by playing two measures of time followed by one of the above as a fill. You could also practice them by playing a two-bar pattern repeatedly or by playing them into each other. Regardless of how you practice them, it's advisable to use a metronome. If the concept of "breaking the bar line" is new to you, try counting ("1 e & ah, 2 e & ah," etc.) at first to keep track of where you are in each measure.



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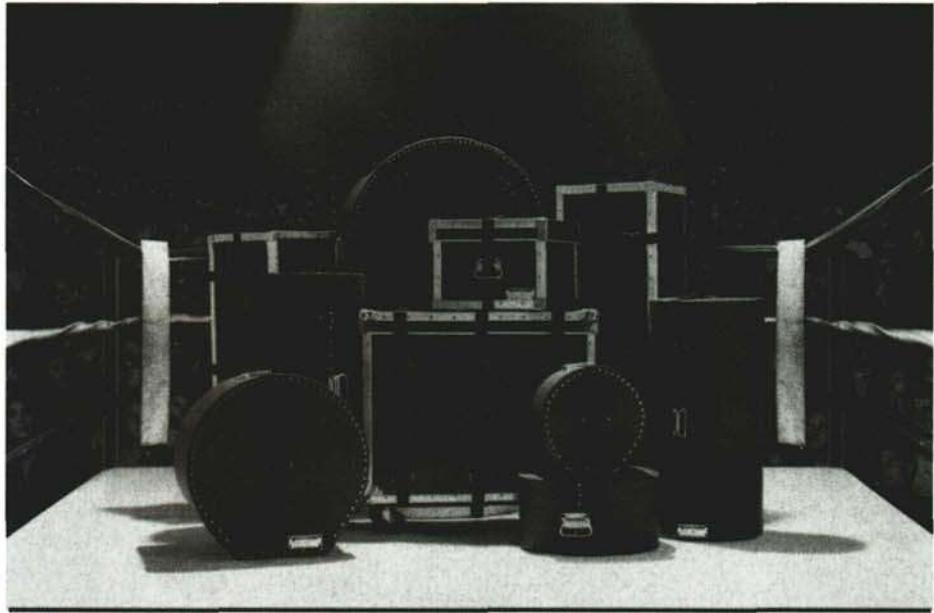
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ADAM NUSSBAUM

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tive mode. When you talk about good technique, people think that's about having fast hands. When it comes to "technique" I don't just want fast hands, I want fast ears! In improvised music you have to compute and consider what you've heard and make a decision instantaneously. Your technique, or more to the point, your facility—which is really your ability to translate what you hear—has to be up to that challenge.

The basic concept of improvised music is action and reaction. Sometimes it works and sometimes it doesn't, but that's the beauty of it. You shouldn't be afraid to take chances. Why not? And when you're playing with people with a similar mindset, it's a joy. If something doesn't work, you just look at each other and laugh, "Oh, well, there's one that didn't work." I don't want to play what I know. I want to play what I'm hearing in the moment.

WFM: The reason I asked about technique is because I know players—especially in more technically demanding styles—who don't like to perform unless they're practicing at least a couple of hours a day.

AN: When I was younger I used to have a serious routine of things I practiced all the time. Now I'm more concerned with just trying to make sure I feel good when I get to the gig so that I'll be able to cover what's happening. My style isn't technically oriented. If I don't play the drums for a day or two and I have a gig, I know I'll be able to cover it. I'm not worried about that aspect of it, because I know the main thing for me is to get the feel and to get everybody feeling good—being aware of the dynamic of the situation I'm in.

I have a lot of respect for the guys who are working on technique all the time, and there are things I do work on. Don't let me give you the impression that I don't believe in practice, because I do. But I'm not one of those people who freak out if they haven't been practicing.

I think performing every night, or at least on a regular basis, is the most important thing because *that's* what makes you play better. Dealing with people every night on a musical level is what's going to make you a stronger musician. As much as I think it's important for young drummers to practice and study with a teacher, I think

it's just as important to get experience playing with other musicians—and hopefully players who are better than you. That's when you learn how to apply all the technical things *musically*.

WFM: Another aspect of your playing that is very impressive is the way you're able to break up the time—your four-way coordination chops. You seem to be able to play some very outside figures on your bass drum, left hand, or hi-hat while maintaining the ride-cymbal pattern. How would you recommend someone go about developing that to a higher degree?

AN: You should have a certain understanding of the independence and dependence required in playing the drumset. I mean, you have to understand that in jazz drumming most of the time is expressed on the ride cymbal. But you should be able to express time with *any* part of the drumkit. And then, instead of thinking of your four limbs as separate entities, try to think of them as a unit. I try to create and maintain a flow when I'm playing time. I don't want to do anything that will break up that flow. So any independence thing I might play has to work within that flow.

As far as the technical problems in breaking up the time, there's a lot of different exercises you can do. Jim Chapin wrote a whole book that deals with the mechanics of it. Learning to keep a steady ride pattern going and playing independent figures with the other limbs is just a matter of mechanics. But what I think is *very* important is to use that coordination to propel the time and maintain the flow.

When it comes to breaking up the time, you have to get past the idea of playing a certain lick and think about reacting to the musical situation at hand. I want to keep the time very smooth, and it's important to understand that the sound you make is a result of the motion you make—if you want to have a smooth sound you have to have a smooth motion. The fills and the time have all got *to flow*. That's what's going through my mind when I'm playing time. I guess you could say I don't want to break up the time at all!

WFM: And from the rest of the band's perspective, they don't care what hot independence lick you just played.

AN: Exactly. I want everything on the bandstand to be feeling good. That's the best thing somebody can say to me: "Yeah,

man! Feels good! Feels great!" That's what you want to hear, not, "Yeah, man, that was a really interesting independence thing you just played."

I do have a couple of things that I think might help drummers to break up the time and yet still keep the flow. The first thing you should do is really internalize your sense of time. The stronger your inner clock, the easier it will be to play figures that may be advanced rhythmically but still stay within the flow.

The other thing I'd recommend is for drummers to think in long phrases. As drummers we're all taught from an early age to think in terms of beats and measures. That can give you a very stagnant, up-and-down kind of concept. A lot of drummers sound like they're playing one beat at a time. Try thinking in longer phrases. The longer the phrase you can feel internally, the freer your playing will be. If you can feel twelve bars without having to count it—really feel it from the first beat of the first bar to the first beat of that thirteenth bar—you'll play it more freely. And that all gets back to the concept of flow.

WFM: Speaking of flow, I'd like to get your thoughts on keeping good jazz time. What do you think the role of the bass drum is, and how do you feel the ride cymbal rhythm should be phrased?

AN: First of all, there are certain things that will never change. Good time is good time, whether it's Baby Dodds riding on a snare drum or Jack DeJohnette slammin' a full kit. Time is time whether you put it on a bass drum or up on a cymbal. If it feels good it feels good, and it's our job to *make* it feel good.

As for specific concepts I follow for playing swing, I've always thought that when you're playing time in 4/4, it's really not 4/4, it's 12/8. And I phrase my ride beat accordingly. You have to be aware of that subdivision, keeping in mind the space *between* the beats. Then you can start getting the full width of the beat, understanding the space from one beat to the next. And if you're thinking of that subdivision and you've practiced with that in your mind, you'll get a wide, broad beat.

It's also important to be aware of the triplet subdivisions, because if you're aware of the subdivisions, then you can play less and imply the beat more. The silence between the notes you play can say

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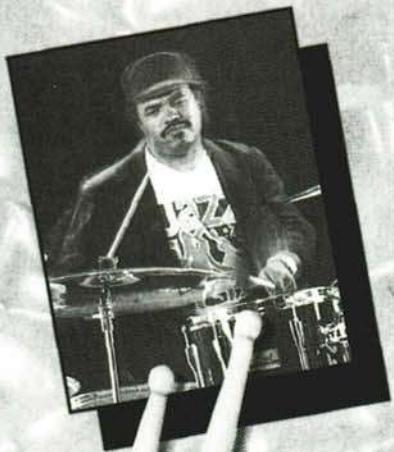
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an awful lot. So that's very important. Of course, the faster the tempo, the straighter the beat has to get, but I try to always think triplets.

As for the bass drum's role in keeping time, I think it's something that can be very useful. Playing four on the bass drum used to be considered square, but a lot of people I work with want to hear it. Some just want to feel it. So I've spent some time working on feathering the bass drum. It helps to center the time. I don't play that way all the time, but it's an option. If you're playing with a bass player and things don't feel that settled to you, playing four on the bass drum puts a little bit more bottom and weight in the time. It's something you should be able to do. It might not be as prevalent in small groups, although I do use it on occasion.

WFM: We've talked about playing good time and breaking up the time, but what about the next step: What goes through your mind when you accompany a soloist?

AN: That's a very good question. How do I take care of the other musicians? The first priority is to make it feel good under a soloist, and then let them go. I'll listen to what they're doing, and either respond or give them something that they can work with.

It's like having a conversation. If you're having a conversation with someone, you leave room so you can respond and they can respond to you. Great music is like a great conversation, where people are interchanging ideas and being aware of the different cadences in speech. Is it a statement? Is it a question? Is it an exclamation? All the different dynamics that can happen in a conversation can happen in a musical improvisation.

It comes down to the balance factor again. If a guy's playing a lot of notes, I'll try to play under him in such a way that I'm not going to interfere. I may try to build something under what he's doing to help him. Some people want help, some people want good time, some people want a kind of conversational approach, and some people just want a good flow.

WFM: Is that something that they tell you, or is it more of an unspoken thing?

AN: You should be able to have your radar out to pick up what's happening. With certain guys you can tell; they'll play something and then leave space. Miles is a per-

fect case in point: He left so much space that he really framed the band's playing as much as his own. He would get the interaction happening. You can hear it.

WFM: What can developing drummers do to get that concept of interaction together?

AN: Part of that development involves getting some experience to see what does and doesn't work. Another part is listening to a lot of the music. Check out the great bands and the great soloists. And don't just listen to what the drummer's playing. Concentrate on what the other instrumentalists are doing. So many drummers just listen to other drummers, but if you don't hear the other parts, you're missing what inspired the drummer to play what he's playing!

This is so important. Drums and music have developed hand in hand. Count Basie and Lester Young needed Jo Jones, and Jo Jones needed them. Bird needed Max and Max needed Bird. Trane needed Elvin and Elvin needed Trane—and the music developed. It went along. You couldn't have one without the other.

WFM: You're saying it's good to check out other instruments on recordings, but what about checking out other styles of music? Should a drummer with an interest in jazz just focus on it?

AN: Absolutely not. If you're really serious about playing the drums and becoming a well-rounded musician, you have to try doing things that you wouldn't even think of doing. If you want to be a great speed metal drummer, what would be wrong with studying and trying to play swing? It could do wonders for your playing overall, and I would think it would certainly make you a more creative speed-metal drummer. And what would be wrong for a jazz cat to try playing some speed metal? It could possibly open up a different side of your playing. It's so important to have an open mind as a musician. Try to do the things you don't normally do. It just opens up the book.

I'm a bit typecast as a jazz drummer, so it's more difficult for me to play in other types of bands. But you better know I'm out there listening to every type of music. I love a loud slammin' band! Living Colour and the Chili Peppers are great, and I learn from them. On the other end of the spectrum, I love to listen to good classical music. I love Mahler, Chopin, Aaron Copland. I'm moved by popular artists like

Frank Sinatra, Nat Cole, Marvin Gaye.... I want to be able to play the drums like *that*. To be able to phrase like these guys! Wow—imagine being able to phrase like Jimi Hendrix or James Brown *on the drums*. I wanna play drums like that! I want to move people that way from the drums. I get so much from listening to great musicians from all styles—it's just a matter of being open to it. My ears are always open.

I'm also inspired by art. Look at Picasso. Some of his drawings say so much with only three lines drawn on a piece of paper. But then look at M.C. Escher, who created so much with a lot of complexity. If you think about it you can see some clear parallels between art and music and drumming.

I sometimes use images and colors to help me get a sound on the drums. For instance, when I play time on the cymbal, I think of the image of skipping a stone across a lake. Or sometimes when I play brushes, I think of a snake sneaking through the grass. Doing those types of things can really help me "visualize" a sound. And in a way it makes the drums so much more of an artistic entity if you think in those terms.

WFM: Another element of your playing that I admire is that you always look very comfortable on the drumset. You seem very at ease.

AN: I look at the drumset as my cockpit, like a pilot would look at *his* cockpit. I need to have everything accessible, but not cramped. I don't want to have to strain to get anywhere. I want to feel comfortable, because if I'm feeling comfortable and relaxed, that allows me to get to what I'm trying to say.

WFM: Talking about your setup, I understand you assisted Sonor with their *Nussbaum* series of drums. That's very impressive, having a line of drums named after you.

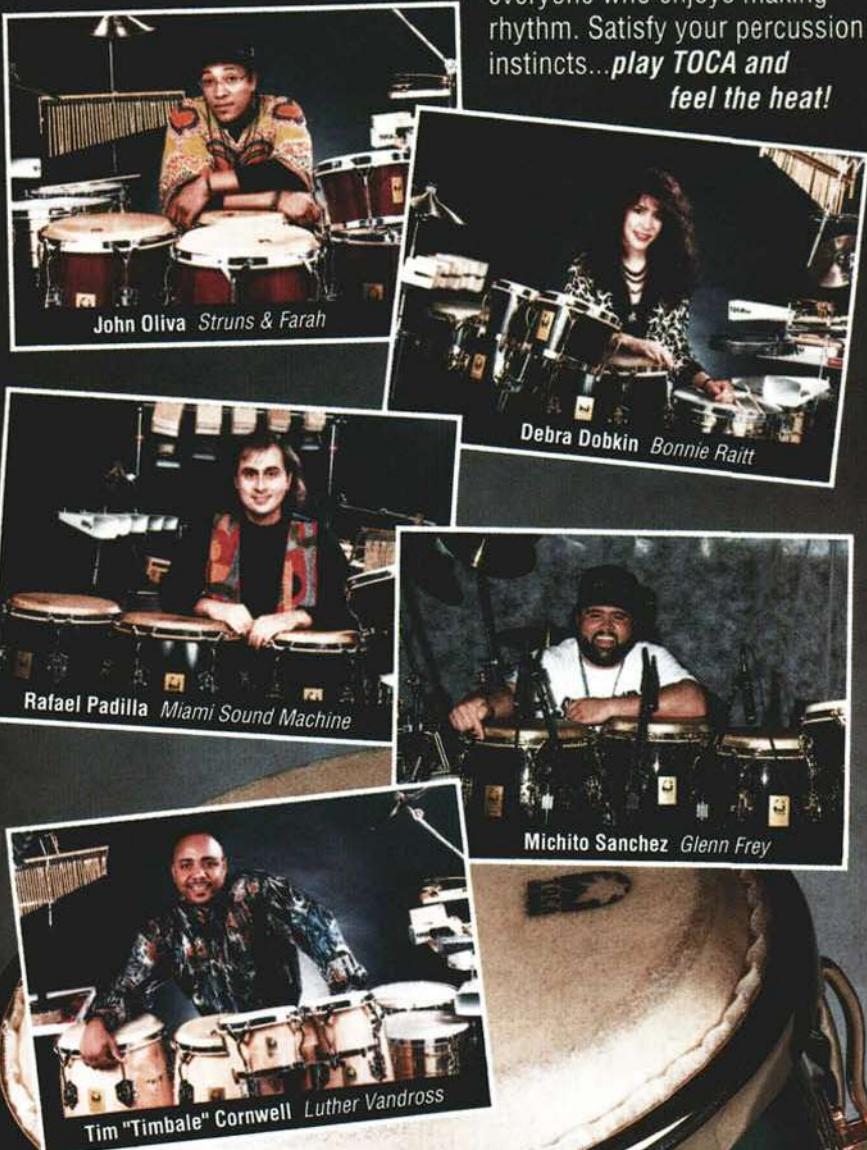
AN: [laughs] Well, the way it came about was that I was using Sonor *Hilites*, which I really liked. My only complaint was that they only came in power sizes. They worked great when I was working with Michael Brecker, because his band was a bit more of an electric situation. But for most other things I do it's not that loud. For years I played traditional-depth drums, and I preferred the immediacy of the attack and the response that I got with those sizes.

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So I basically said to Sonor, "Man, I'd love to get a set of traditional-sized drums."

I was looking in one of their symphonic instrument catalogs at about the same time, and I saw this beautiful walnut finish on one of their concert bass drums. The catalog was written in German, and next to the finish it said "Nussbaum." I knew

Nussbaum means walnut in German, so that's where the name of the series came from. The drums are essentially *Hilites*, but with that walnut finish and in traditional sizes. So that's how this whole *Nussbaum* series came about. I'm thrilled with the sound of the drums.

WFM: You were also very involved with Zildjian in their *Pre-Aged K* series of cymbals.

AN: That's true. For years I was using the original Turkish Ks, and when they stopped being made in Turkey I wasn't as happy with the new Ks. I used to go to the factory and bring my old Turkish Ks, and I'd say, "Man, your Ks are nice, but they don't seem to have anything to do with these old Ks. And that's the sound I'm looking for. I want *that sound*." Luckily they were willing to work with me. I kept bugging Charlie Yannizzi, who's in charge of research and development. I kept saying to Charlie, "Come on, man, I know you can come up with it. You're the guy. I want a new cymbal that sounds like an old cymbal."

So we worked back and forth trying different things. And I think other drummers were asking for a similar type of cymbal. So with all of this input they came up with the *Pre-Aged K* line. I really drove them nuts for a while, sending back all sorts of prototypes, but they were great about it. I think they deserve a lot of credit for being so open to suggestions.

WFM: I'd like to change the subject and talk about recording. There are a lot of arti-

cles in *MD* with drummers who do pop and rock sessions. But I'm wondering what it's like from a jazz perspective.

AN: Most of the time when I'm in the recording studio for a jazz situation, quite frequently there'll only be a day or two to make a whole album. So you have to make sure your sound is together, because you can't spend three or four hours on the bass drum sound.

I'll show up at the session and get the drums sounding good, and then what I like to do is have the engineer come into the room and listen to my drums. Then I'll say to him, "I basically want the drums to sound like this. How can we get this sound on tape?" I also try to be very aware of how the microphone is hearing the drums. It's good to listen to the drums from the same distance the microphone is from the head. I get my ear right down by the microphone and listen for any inconsistencies in the sound.

As for the playing, I think in a recording situation you should try to be very clear with your ideas. The recordings that are done in six hours are pretty much just a musical photograph of a moment in time. And you have to try to be as open as you can to everybody you're playing with. Everybody's *really* got to have their radar out and be focused on working together. You have to be physically relaxed and mentally alert.

Some record dates are obviously better than others. On the dates where you know the tunes and you know the people you're

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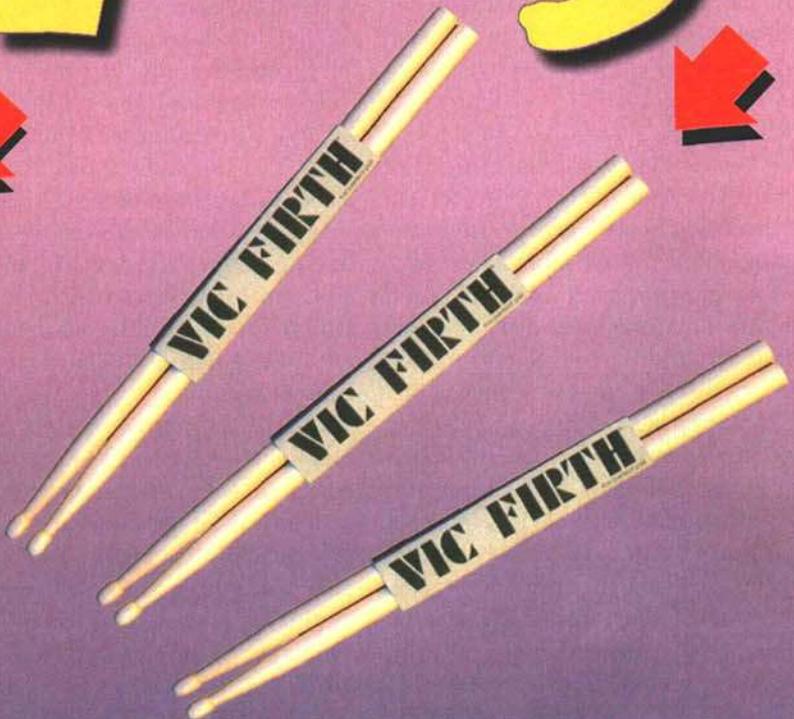
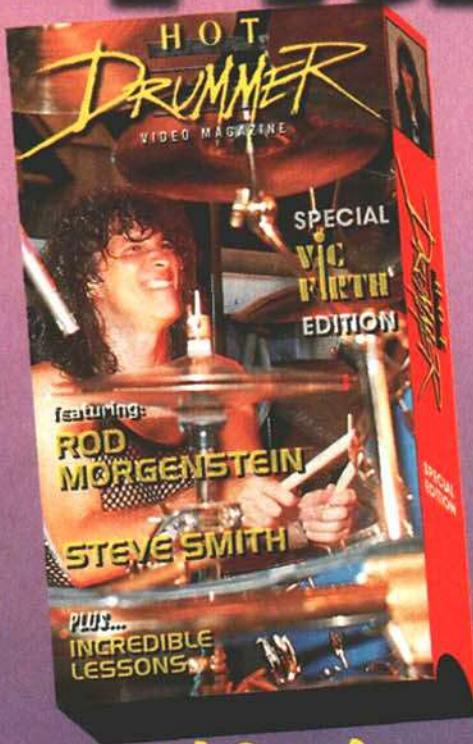
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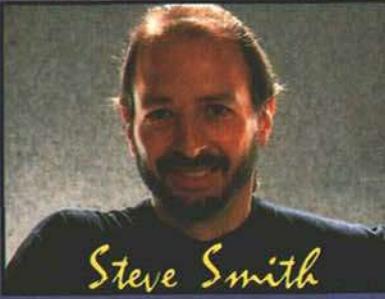


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recording with, it's just a matter of doing what you do. When you come into a session cold, without a lot of information about either the music or the musicians—which does happen occasionally—you really have to be sensitive to what's going on. Be sure you know where the different artists want the compositions to go musically, and then try to get into each composition as best you can.

WFM: Talking about recording, *While We're Young*, the record you did earlier this year with John Abercrombie and Dan Wall, was very well received. How was that project recorded and put together?

AN: I've known John Abercrombie for a while. I first met him in the late '70s when I was playing with John Scofield. I've worked with him on several occasions since. Abercrombie had the concept for this trio of just guitar, drums, and Hammond organ. It sounded like a great idea to me. John remembered Dan Wall, a keyboardist he had worked with a few years back. Dan is primarily a piano player, but he used to work a lot on the Hammond. We got together and just jammed on the concept, and it worked. It was like, "Yeah, this is

happening. We gotta do this."

It's a very different sound from what I had previously done. And the music and sound of the group developed from that point. Then we did *While We're Young* for ECM, and I'm very happy with it because it's got a unique sound—it's coming from a lot of different places, yet it's not a *Xerox* of any one of those situations.

I like the record, and it was well-recorded. We recorded at the Power Station in New York with a very good engineer, James Farber. Most of the record was done in one or two takes. We had scheduled two days to do the record, but it only took us one, which was a good feeling. I'm happy with the recording. But what I love most about the group is that the music and the concept are strong.

WFM: What's it like not having a bass player in the group?

AN: Dan is providing the bottom, playing bass notes with his left hand and occasionally playing some pedals. The bass sound doesn't have the same type of attack as a traditional bassist has—there's less of a "point" to the sound. But it fills out the low-end of the sound spectrum, and Dan is

able to get a wide variety of effects, from some very *legato* lines to some rather funky riffs. The reality of not having a bassist is that Dan, John, and I really have to have the time internalized as a group—we have more freedom, yet with that freedom we have more responsibility.

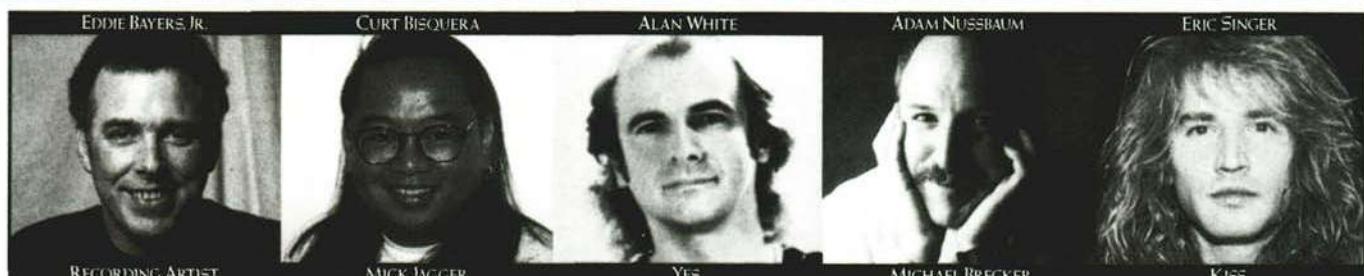
We just recorded another CD for ECM in Oslo, at Rainbow Studios, where most of the ECM stuff is recorded. We had just finished a European tour, and I think the group was playing stronger than ever. And I'm happy that this record sounds so different from *While We're Young*.

WFM: How is it different?

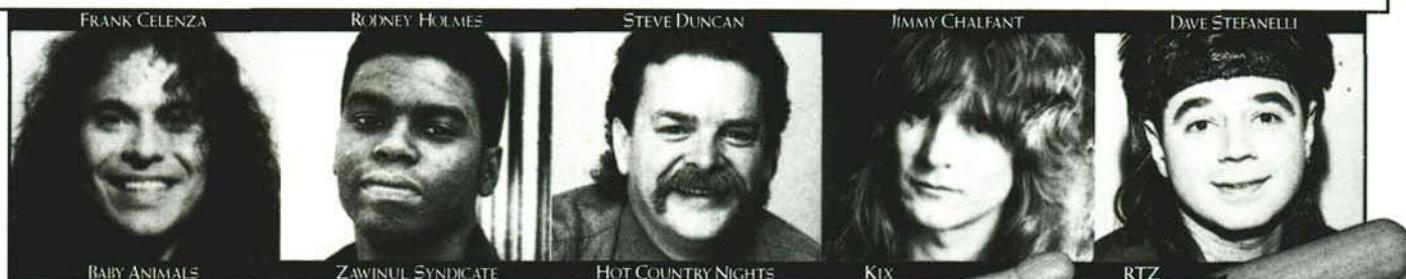
AN: On one hand it's more elegant, and on the other hand it's more raw—I guess you could say it's more extreme. There are some very free sections, too. So it's another kind of record. It shows that the concept is growing and we're growing.

WFM: It looks like this thing is going to continue for a while.

AN: Oh yeah, we want to keep it together. We're all excited about it. We have a lot of fun together, both musically and personally. We had a very good European tour this past summer, and there's some more things



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WFM: That group impressed a lot of people at the *Modern Drummer* Drum Festival last May.

AN: That was a great experience. It's not often when you have a thousand people whose ears are wide open. I suppose a lot of the people there may not have understood exactly what was going on with the music, but I'm sure they got the feeling that something indeed was happening.

WFM: You planted some seeds.

AN: Yeah, and I think it's always a posi-

tive thing when that kind of effect can take place, because there's nothing like taking people, opening up their heads, and making an impression.

WFM: You've been performing a lot of clinics and festivals—things like the Drum Festival, a Zildjian Day in Boston, and a PAS convention. You've become a spokesperson for jazz drumming.

AN: I never would have imagined that happening. I love the music and I'm excited about it, and I hope that's the message I'm getting across. It would be nice to think that I helped turn some people on to it, the way I was inspired when I was coming up.

It's such a strange thing because I don't think I ever made a decision about wanting to become a musician—it was something that I didn't have any choice in. I just loved playing music, and you have to love it because it can be a tough profession. I'm lucky to be at a point where I get to perform with some great musicians. But the real beauty of music is that it's a never-ending process. It's something where, as time goes on, I don't have any more answers, I have more questions.



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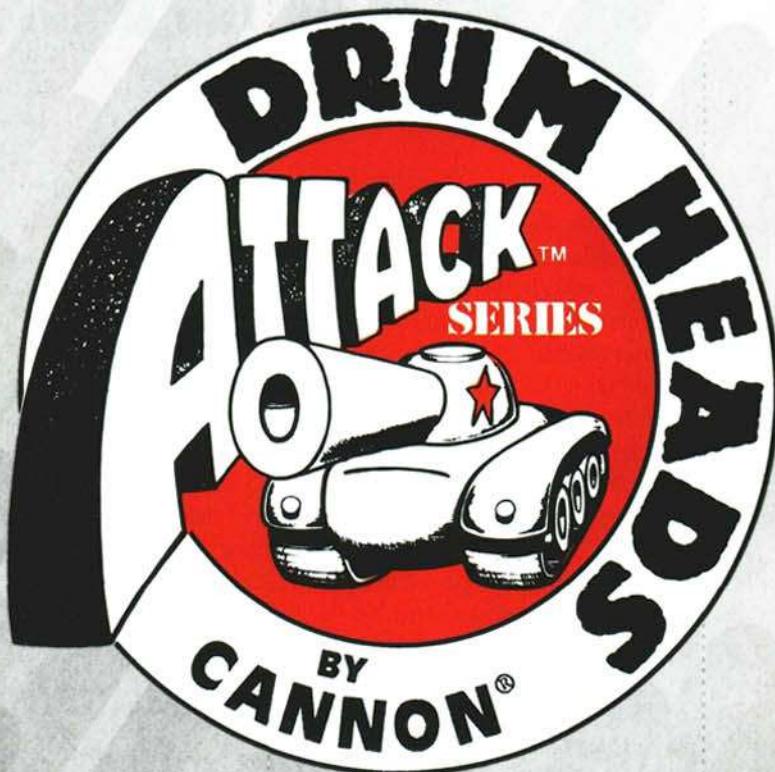


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Teaching The Older Student

• by Woody Thompson

The city where I live in the Southwest is reasonably popular as a retirement area. As a result, I'm occasionally sought out as a drum teacher by older people, usually men in their sixties or seventies. Teaching older students such as these offers unique challenges and rewards for the drumset teacher.

There are several things to keep in mind when teaching the older student. First, and perhaps most important, the objective for studying drums is likely to be different for this age group than for teenagers. While the older student certainly desires to play better, his or her main objective is simply to enjoy playing. Many of these students have been involved in some other kind of profession. But somewhere along the line, they've played and taken an interest in drumming and now wish to follow up on what has always been a hobby.

I've found one of the greatest services I can perform for older students is to introduce them to the joys of playing along with prerecorded music, if they haven't already discovered it themselves. Many older students are not preparing to join bands or orchestras, and most aren't interested in becoming chops monsters or impressing their friends of the opposite sex. Playing along with recorded music gives them a chance to feel the thrill of contributing to the sound of music they love. And they can do it at home without a lot of inconvenience. It can be a very sweet in-the-moment experience, very different from practicing paradiddles at 140 BPM.

Virtually all of my older students prefer big band swing music to any other style. This was the predominant style when most sixty- and seventy-year-olds were first inspired to play. It therefore behooves the younger teacher to have more than a passing knowledge of this form. I've often found this to be a mutually beneficial exchange. The older student often turns me on to music and artists I may not be familiar with, and I have a chance to analyze what the drums are doing and feed it back to the student.

This is a good time to bone up on the best examples of this style of music—Fletcher Henderson, the Ellington and Basie bands, and the Benny Goodman big band and small ensembles. It's also helpful to have a good knowledge of swing music's place in the historical continuum of American popular rhythm—where it came from and what became of it after its heyday. Most older students appreciate this kind of perspective on the music they love.

This is also a good time to catch up on teaching brush skills,

which may have languished teaching a student body filled with young rock 'n' rollers. People raised on the swing music of the '30s and '40s seem to have an instinctive appreciation for the beauty of brush playing, and I make it a point to introduce it to any older student if they're not already familiar. I've also introduced older students to *Blastick-type* drum sticks on more than one occasion. They can be easier on the more fragile sensibilities of the older student than sticks.

The mood of an instruction program for an older student is very different than for a young student. For most of these people, the pressure of work and achievement is off. They have time on their hands and they want to enjoy it. I've never seriously reprimanded an older student for not practicing. I feel my function is more that of a facilitator for their enjoyment than a conscience for their diligence or self-discipline.

I do believe, however, that a teacher can be very important for instilling a sense of positive thinking and hopefulness in the student. Many older, "hobbyist" drummers feel they're too old or are starting too late to ever become competent. It's important for the teacher to remember that personal accomplishment is entirely relative, and if a student can do something today that he couldn't do yesterday, he's indeed making progress. This is an important concept to keep in mind with any student, but it's particularly important in the case of the older student who is more prone to carry an attitude of defeatism or resignation.

A session with an older student will generally be more relaxed and social than one with a younger player. It's very important to gauge the physical capabilities of an older student, and to avoid pushing him or her to the point where diminishing returns because of fatigue start to show. This can be accomplished by more talk about music and drumming in the lesson, or by the teacher doing more playing than he normally would. This is

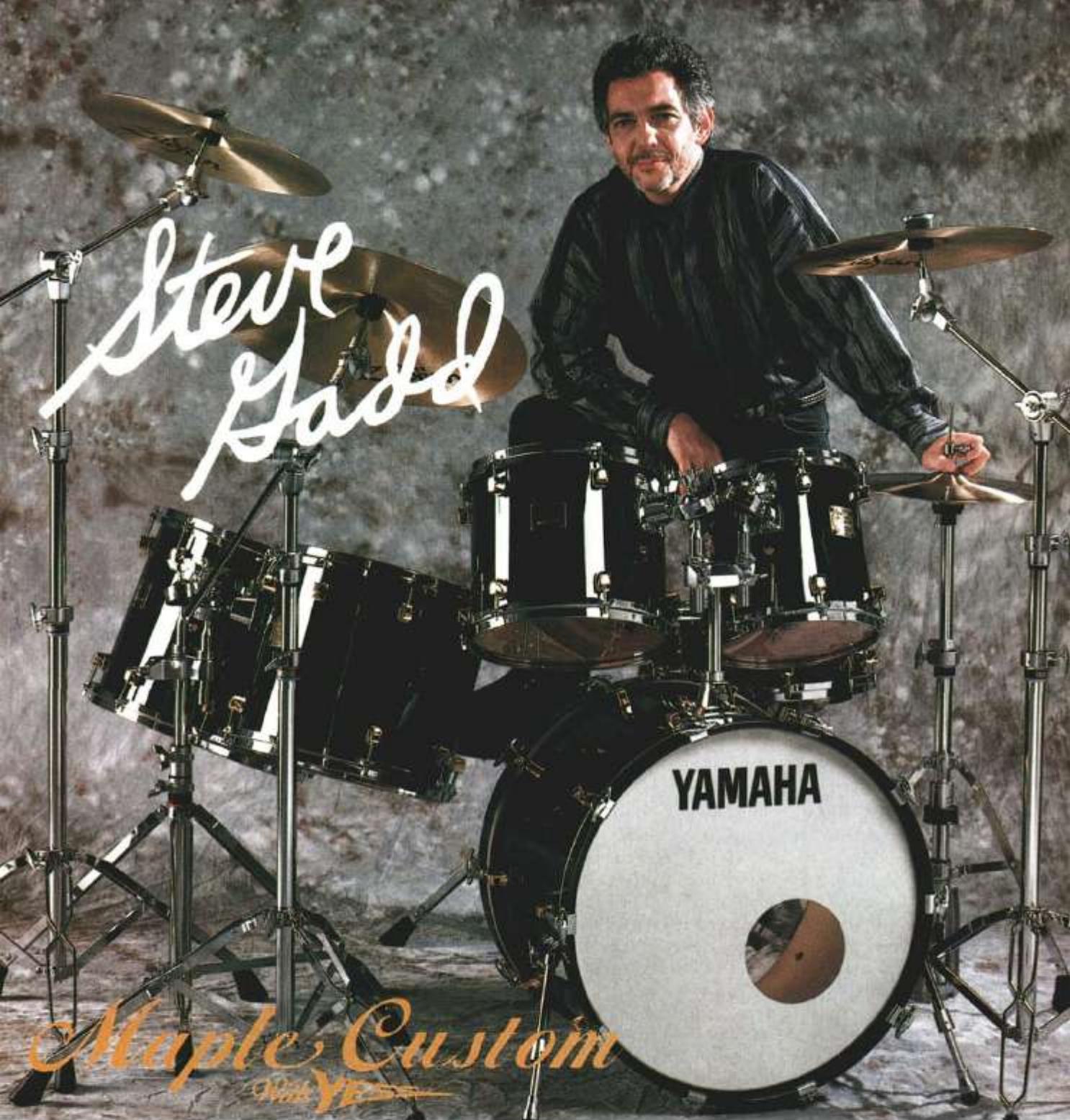
often particularly delightful and inspiring to older students. If there's less actual playing going on during the lesson, this is sometimes made up for by the older student's desire to meet more frequently with the teacher. I've met with some older students as much as twice a week over a period of time. They're more available than school-age or working students, and they may have a desire for the scheduled social contact as well.

It's also important to remember that the rewards of such contact are often as great or greater for the teacher than for the student.



"The mood of an instruction program for an older student is very different than one for a younger player."





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Partido Alto:

The Spirit Of The Rhythm

• by Duduka Da Fonseca and Dan Thress

MUSIC KEY



At the turn of the century, many Afro-Brazilians (who were ex-slaves as of 1888) moved south from Bahia in Northeast Brazil to what was then becoming the cultural center of Brazil, Rio de Janeiro. Rio became a melting pot for many different cultures, and this was reflected in the music, which included the rhythms and songs of *marcha* (a carnival rhythm/dance that uses rhythms from military parades), *marcha rancho* (a slower form of *marcha*), and *samba* (Brazil's most popular musical style, with both African and Portuguese roots).

One of the musical styles of *samba* is called *partido alto*. Brought to Rio from Bahia, *partido alto* in its pure folkloric form is performed in a circle around a singer/soloist, who is accompanied by hand clapping, chanting, and singing in a style very close to the music's African roots. The specific instrumentation also includes acoustic guitar, cavaquinho (four-string guitar), flute, pandeiro, prato (plates), knives, and omele (pandeiro without jingles).

The term "partido alto," or "higher party," was given to the style of music associated with wealthier, better-educated Afro-Brazilians around the turn of the century. As with many African-based cultural forms, the *partido alto* style was relegated to performances removed from the general public. Because the singer/soloists often improvised songs that reflected current social and political events, the Brazilian government felt that these public performances were counter-productive. However, *partido alto*, along with other musical and cultural events, moved inside to the homes of several wealthy Afro-Brazilians such as Tia Ciata, whose home became a cultural center for Afro-Brazilian music.

The distinct melodic/rhythmic pattern of the *partido alto* made its way back into the streets through the *escola de sambas*, the carnival parades of Rio. Its phrase can be heard on agogo bells, cuica, tamborim, and pandeiro, and it's even outlined in the surdo and repique drum phrases. On the drumset, the repeating phrase lends itself well to the high and low tones of the snare and bass drum.

When you add the ride pattern, the rhythm starts to sound funkier. It's interesting to note that since *partido alto* became popular in the '70s, it has sometimes been thought of as being created *during* that time period. But if you think of the Afro-Brazilian roots of this rhythm, you can take it beyond the notes and bring out the

important *cultural* spirit of the rhythm.

By breaking up the ride pattern on the hi-hat or cymbal, you can play a more syncopated but easier, more logical pattern. The ride pattern outlines the *partido alto* rhythm on the bass and snare. The following pattern can really swing and will work well at faster tempos.

A slick variation is to play all the accented notes of the pattern with your right hand and all the "timekeeping" notes with left-hand grace notes on the snare.

You can switch the voicings and give the illusion of turning the rhythm around by playing the following:

If you play quarter notes on the hi-hat (or cowbell/ride cymbal), it becomes even funkier.

As you probably noticed, the *partido alto* rhythm starts with a pick-up. As with most Brazilian rhythms, the phrasing depends on the phrasing of the melody. Sometimes there is a "pickup into the pickup," like so:

As shown in the previous example, you can begin the rhythm in different places. You can also play the pattern in different time signatures. Here are some possibilities, beginning with 3/4.



Here is an example in 7/8 that uses a syncopated ride pattern and some funky backbeats:



You can create a nice extended pattern in 15/8 by combining a bar of 4/4 with a bar of 7/8, like this:



As with most Afro-Brazilian rhythms, feel free to experiment with different ways of playing the *partido alto* patterns. By adding these rhythms to your drumming vocabulary, as well as coming up with some of your own, you'll expand your knowledge of Afro-Brazilian rhythms while discovering some challenging and meaningful patterns for your soul.

Duduca Da Fonseca and Dan Thress are both on the faculty of Drummers Collective in New York City. Special thanks to Jose Barros for his help with the historical aspects of this article. Some music examples used with permission from the Manhattan Music Publication Brazilian Rhythms For Drumset, by Duduka Da Fonseca and Bob Weiner.



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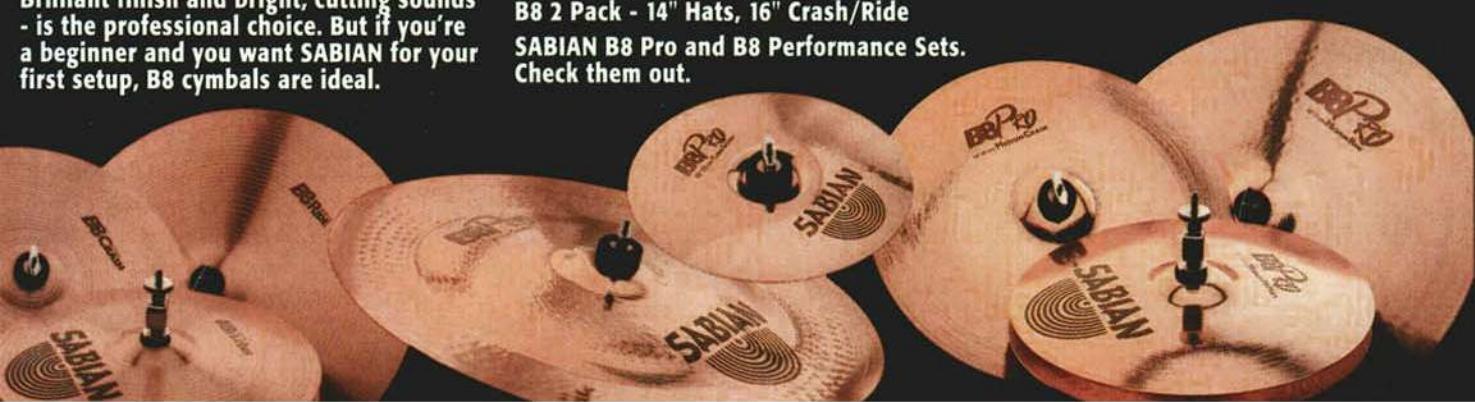


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JIMMY CHAMBERLIN

continued from page 27

over for the twentieth time, I naturally want to reach for the reverb to add some body to the drums. Butch is a drummer himself, and he's very much a purist and likes dry drum sounds. I always say, "Man, the drums just aren't going to be loud enough." Then I go away from it for a while, come back, and the drums sound great.

We did work a lot on the drum sound, too—not so much with miking, but more in terms of heads and placement of drums. We went crazy with snare drums; I used a different one for practically every song. I had about fifteen snare drums next to me when we were recording, everything from a Yamaha standard chrome to a 1939 *Radio King*. On the song "Today," it's really heavy, but then it dries out when it comes into the verse, with just the drums and bass. So what I did was play the heavy part with a Pearl 6 1/2" chrome *Free-Floating* snare, which is really a kickin' snare. Then I stopped the tape and matched up a click track to where I was playing before. We then edited in the verse, which is where I used the *Radio King*. The drum is so totally dry and crisp that you can barely hear the snares on it. In production, they kind of matched the sounds up a little, but it sounds like night and day on the dry tracks. We also used a click on the end of "Hummer," where I changed my snare drum and ride cymbal. Instead of using a click to play the song, we'll find a good tempo and work all day on the arrangement. Then we'll match up the click to whatever we recorded and use it for the intro and then pull it out.

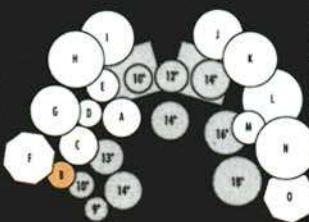
MP: Doesn't that kind of ruin any momentum or natural feel you might get if you'd played it all the way through?

SET SAVERS.



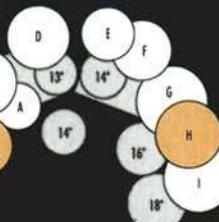
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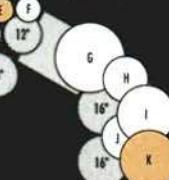
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I 18" AA Stage Crash
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JC: It can have that effect. It really depends on the day and how I'm feeling. Some days I can nail it right away, and other days I feel like choking somebody because I'm just not getting it.

The song "Mayonnaise" is probably the hardest we did, even though it's probably the simplest for drums. I was hearing this gliding sound in my head, but through two days of tracking it, I just wasn't hearing what I wanted. It wasn't happening for me. I wasn't relaxed enough and I was over-thinking parts, but then I just sat down on the third day and did it. Now, listening to the record, I can definitely tell you which songs were recorded on a good day and which were done on a bad day, which ones were done on a Monday and which ones were done on a Friday. [laughs] I don't think the drumming suffers anywhere, though. It's just a more honest representation.

MP: But you went out of your way to tighten the tempo this time. All the songs seem to be more in-the-pocket than anything on *Gish*.

JC: There was the feeling that, "Hey, this is our first major-label record. It's gotta be consistent." We didn't want it to sound helter-skelter. But I'm kind of scared, too, that people will think it sounds like a major-label record. I mean, everything I hear on a major label sounds like it was done to a click. By my own nature, I just hate click tracks and I don't like to adhere to any set meter the whole way through a song. But I don't want people to think I waver too much, either.

MP: You mentioned how you changed snare drums often for this record, which I think is kind of funny, because the snare sound on *Gish* was immediately identifiable. Even though it was your first

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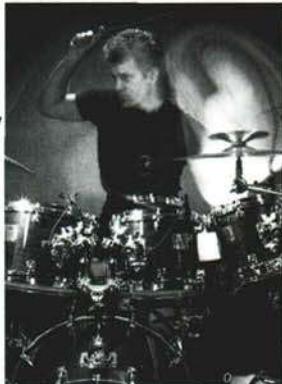
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record, all you had to do was listen to the drums, particularly the snare pop, and know that it was you playing.

JC: Well, I don't want to become reliant on or known for any one particular sound. I don't want to use tones to define my sound; I'd rather use technique. I'd rather have somebody hear the song speed up in an area or listen to the way the drums push the vocals—or maybe how the drums can be minimal at one point and blazing the next—and know it's me and my schizophrenic personality. [laughs]

What I love about *Gish* is that it's the result of four people with grandiose ideas about being in a rock band just telling the world everything they know in ten songs. That record stands on its own, but when you get older you want more out of yourself.

MP: What was it like when you first joined, stepping into a band that had only used a drum machine as its drummer up to that point?

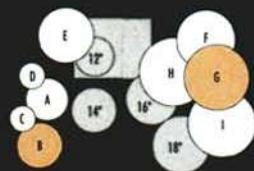
JC: It was basically a process of *me* deprogramming *them*. I went in with the idea that if they wanted Jimmy Chamberlin to play drums, it wasn't going to sound like a click track. They used to give me weird looks sometimes. [Bassist] D'Arcy would be like, "Gee, could you speed up a little faster?" [laughs] They were so used to this flat tempo that it was hard for them to get used to the music with some movement behind it. But I'll be the first to admit that my meter was a problem, even through the last record and tour. It's always been a challenge for me to not let my adrenaline get the best of me when we play live. We've gotten to the point now where D'Arcy and I know where each other is coming from, and we can play together pretty effortlessly.

HOICES.



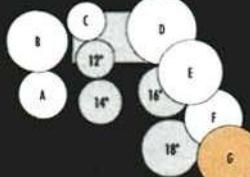
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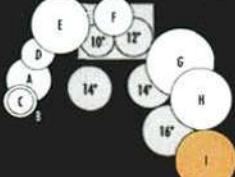
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CHAD SMITH
Red Hot Chili Peppers



MP: How did being in this band affect your playing, since it was your first real rock situation?

JC: It totally stripped me down at first. At no point did I want those guys to think I was a jazz drummer. I've always *considered* myself a jazz drummer; I still do. But when I first joined, the songs were fairly jangly, and I associated that with 2-and-4 drumming. Billy and I were totally afraid to show each other what we could do. We both could riff out on "Third Stone From The Sun" if we wanted to, but we were pretty conservative. The daring approach came later on, and that's when songs like "Tristessa" came along. If anything, I was a little more controlled on our earliest stuff than I was later on when we did *Gish*. You can hear a little bit of apprehension on our tapes from the early days.

MP: Your jazz influences obviously come out in what you do with the Pumpkins, though.

JC: I don't see jazz as a swing feel or a bebop feel. I see it more as an emotional representation of somebody through music. And that's what the Pumpkins are to me. I can pretty much do whatever I want in this band and play to the utmost of my ability. And to me, this is the most jazzy situation I've ever been in.

The most obviously jazz-influenced things to come out in my drumming are the dynamics and how they really shape the songs. The songs will be balls-out, and just drop to nothing, and I'll use things like ghost notes and left-handed ruffs, which are representative of a lot of the jazz I listen to.

MP: Did you feel yourself having to play harder and louder than you had before in any other band?

JC: Oh, absolutely. A lot of my finesse really suffered at first, and

it was a drag. Now we're to the point where our shows are bigger and we have better monitors and I don't have to compete to hear myself. But I still have to kick ass. I believe there's a happy medium between trying to shove your bass drum down the throat of a concert audience and doing these jazzy, technical things that just get washed out in the mix.

MP: Because of your jazz interests, did you ever play traditional grip?

JC: I had to play traditional when I was in drum & bugle corps. But aside from that, I've pretty much been a matched-grip player. I have a tendency to play all my crashes with my left hand; I don't have anything on my right side except my ride cymbal and one China. I do have a cymbal in between my rack toms that I can crash with either hand.

I think it all has to do with breaking my arm—a compound fracture—when I was twelve. I was really into a practicing regimen at the time, but I had to wear a cast for almost a year. Every time I wanted to practice, I had to shove a drumstick inside the cast. And I think it helped me a lot in the long run because I'm fairly ambidextrous now.

MP: How do you think your playing has matured or changed in the two years between records?

JC: I definitely think my tempos are more consistent now, whereas on *Gish* I really couldn't play a 2-and-4 for the life of me! But then again, I didn't want to. I listen to classical music, and those tempos are always changing. I love that freedom; it's so cool. But I've learned how to really play straight since the last record, and my snare drumming has improved. All I did for the last two years

is play, though, so I was bound to get better. After six months on tour, you can pretty much set up your kit blind-folded.

I found that I was looking for things to challenge myself. So I consciously worked on stuff and picked on one particular area and worked on it on tour, before the show or between shows or whenever—sometimes *during* the show. Sometimes it was just a matter of thinking about my technique. On the tour with the Chili Peppers and Nirvana, Dave [Grohl], Chad [Smith], and I would warm up in the bathrooms, just banging on the toilets with drumsticks before the show. Stuff like that is fun.

I also did a lot of research. I've probably got two hundred more CDs now, and I've listened to a lot of world-beat music, like the drummers of Burundi. I don't think getting better necessarily has everything to do with reading George Lawrence Stone books. I think it has a lot to do with your mental interpretation of music, too. You can't just work on *Stick Control* and *Syncopation*, because that alone will just make you sound like the next Dave Weckl.

MP: But it's obvious from watching and listening to you that you've had formal education.

JC: I got all my technical education when I was younger, going through school and then when I was in college. My brother, Paul, has been a drummer since before I was born, and by the time I was eight years old, I had a record collection that consisted of Ian Paice, Cozy Powell, and a lot of other great drummers. I grew up listening to the best of the best drummers, whether it was rock, big band, or jazz drummers. I appreciated all of it because I couldn't stand listening to just one style of music as much as I couldn't

stand *playing* just one style. I did have the rock ethic, though—I definitely wanted the chicks and the fast cars—but not necessarily the long hair and the twenty-piece drumkit.

When I was nine, I started taking lessons from Charlie Adams, who plays drums for Yanni now. He's an excellent player who's very much into rudimental playing, and I went through a few technique books with him. I took lessons from him for five years, so that gave me a great foundation, plus I played four hours a day on my own at home, listened to my brother, and went to shows. I used to come home from school at 3:00 and sometimes play until 9:00.

Then I took lessons for three years from a teacher who was Charlie's protege and who was really into the big-band thing. That was really good for me in the way of technique. And since my dad was a clarinet player, I already had a good idea of what it took to move a jazz song.

Then I took lessons from a teacher named Hugh Wilson, which presented a 180° turn for me, because he was a timpanist who was just getting into drumset playing. What he was really into was Brazilian and Latin rhythms, so the next two years were just sambas and stuff like that. It was really cool, but it had a really weird effect on my playing at the time. I used to tape myself on a reel-to-reel tape player; I still have all the tapes of me practicing from the time I was fourteen on. There's this two-year period where my snares were off all the time!

MP: Have you always sat so high behind the kit? It almost seems like you're standing up.

JC: I sat pretty low in the studio this time, actually. But now that we're out on the road again, I'm back to being up there. It's not for anything visual. It all started because my rack toms are long and I love to have everything flat, like a snare drum. Snare drumming is probably my strongest suit, and with everything flat, I'm pretty good at pulling rolls off that way. My snare sits pretty high, almost as high as my toms. And because my toms are mounted on my bass drum, they almost have to sit at the top of the post to stay flat.

MP: How does that affect your bass drum technique?

JC: I'm used to it now, and I think it makes me play a little more heel-up. When I was low, I used to play a lot more jazzy. Up high, I tend to push things a little more, like I'm trying to push the sound forward. I like to project when I play, and I think sitting high really helps me move songs. I went low in the studio mainly because of my back, which starts hurting when I'm sitting there six hours at a time. I've tried stools with backrests, but they don't feel right to me.

MP: When did you first apply the technique you learned early on into a band situation?

JC: That didn't come until I was about fifteen. I was pretty much good enough at that time to smoke all the other drummers in my area, because I came from a pretty small town. But I didn't really ever play in any high school bands. I played with this garage group called the Warrior Band, which played Pat Travers-type music, and they were all about twenty-five and pretty good musicians. There I was, fifteen years old, playing Friday and Saturday nights, getting sloshed, and having to go back to school on Monday. At sixteen, I had a girlfriend who was twenty-three! But I was making \$400 a week doing these gigs, and I was totally convinced at that point that music was something I was going to do for the rest of my life.

My dad, being a musician, was supportive of the time I put into practicing and getting better. But he had six mouths to feed and had

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to work at a railroad for steady income. So that hindered any career he might have had, and it made him think more practically about any musical career I might have wanted. He started stressing education a lot more, and I ended up going to Northern Illinois University for about a year. I screwed around a lot, but it was good for me because I got to read some interesting charts and keep up my reading ability. I've been reading all my life, and I can still sight-read fairly well.

MP: When did rock music come into the picture?

JC: I'd been listening to rock practically all my life, but I didn't really play in any full-on rock band until the Pumpkins. After the Warrior Band, when I was seventeen, I played in a wedding band and made a lot of money. Then I started playing with this polka band—Eddie Carossa's—and his father had a local TV show every Saturday called *Polka Party* or something like that. I did that for about a year and a half. At the same time, I was doing a radio show. So every Saturday, I was playing on TV from 6:00 to 6:30, then from 5:00 to 5:30 on the radio every Sunday.

It really demanded discipline of me every weekend because these shows were done live. And a lot of people watched the TV show because about forty percent of the population in Chicago is Polish—especially on the south side. We were stars! And it was like I had two totally different lives at the time—going from school with my friends who smoked pot and listened to Sabbath records, not telling any of them what I was doing on the side—and then wearing this polka-dot shirt that looked like it survived a pigeon bombing and playing polkas on TV! That whole time was totally strange, and one by one my friends started finding out. I eventually had to move on

because I didn't want to play polkas my whole life.

I got into this band called Razor's Edge, which was the first original-music situation I was in, and we did about three shows together. On the third show, we played with a show band called J.P. & the Cats, which was the most amazing group I'd ever seen. They had a full horn section and four front singers—a revue band that did everything, from jazz to "Wipeout." I was totally blown away. Their drummer told me he was leaving, so I auditioned. The first thing we played was the opening chart to "West Side Story," which was totally cool, exactly what I was looking for.

At this time, I hadn't even told the Razor's Edge guys I'd quit, and, as it turned out, they showed up at the first gig I had with J.P.! I ended up staying in that band for three years, and there was a lot of turnover around me, so I probably played with fifty different musicians in my time with them. We toured all over the place in a school bus and made a lot of money. We were at the MGM Grand in Reno for a month. It was really like a Broadway production on the road. We had dancers with us, too, so it was important that my meter was sharp.

MP: If you were doing so well and enjoying the music, what prompted you to leave?

JC: I just got totally burned out. I got sick of the road and there was very little stability in my life. Theoretically, I could have stayed with J.P. for ten years and made a living at it. But I wasn't going to get rich and I wasn't going to get any happier in J.P. than I already was. I was getting bored and just wanted to get away from the live gigs.

So I started working on this studio stuff with a guy named Dave

Zukowski in Joliet, and I got a job as a carpenter, which I had done off and on over the years. I really like to build things; it's my second passion. I was building custom houses with my brother-in-law, and the money was excellent and the hours were a lot more appealing than anything I had on the road with J.P. I was still playing—jamming with a lot of blues bands in town and working with Dave on his original songs. The beauty was that there was no road stress involved—just coming home from work, showering, heading over to Dave's, and having a couple of beers and jamming.

Dave had already had a record out, so there was some light at the end of the tunnel for some success. I was still open to having a life in music. But at that point, if something didn't ever come along, I wasn't going to be a frustrated gutter bum. I was happy with my playing, and financial success in terms of music wasn't important to me, mainly because I was pulling in tons of cash in construction.

MP: What opened you up to getting back into the musical grind again?

JC: Dave worked at a record store at the time, and a friend of Billy [Corgan] came in and said Billy was looking for a drummer for one show at The Metro. Dave told him his drummer, who was me, could go in and kick ass for him. So I called Billy and he told me about the situation, that he had all these original songs and was gonna get signed. And I said, "Yeah, right," figuring I'd do this one gig and we'd talk more later.

So I went out and saw the band—Billy, [guitarist] James [Iha], and D'Arcy—playing at Avalon with a drum machine. Man, did they sound horrible! They were atrocious. But the thing I noticed was that not only were the song structures good, but Billy's voice had a lot of drive to it, like he was dying to succeed. So I ended up

driving from work every Wednesday to rehearse with them. We played that show at The Metro, and a lot of people were impressed, saying we sounded different from everybody else out there.

I kept on working construction, but the band slowly became a more and more important part of my life. I couldn't stay in Joliet and be in the band, too, but the thing at that point was that I finally had my own apartment, a really nice sports car, and a good job. I was making all this cash, but I still wasn't feeling good, like something was missing. I figured I had to do something with this band or I'd never forgive myself.

So I quit my job and moved up to Chicago. When my money ran out, I sold my car. I worked at a bike shop for a while and lived with this girl, but I was basically in the gutter for three years just so I could concentrate on the band. I went from eating steak every night and driving around in my car to eating hot dogs and beans and trying to get enough money for smokes. But it really didn't seem weird because everybody in the band had the same drive and determination.

MP: When did things start to look up?

JC: We played a lot of shitty gigs at first, but we made up our minds not to play four hundred shows a year just in the hopes that somebody would see us. So we decided to only take shows we knew were going to be *good* shows. We ended up playing a sold-out show with Jane's Addiction at The Metro, which gave us some credibility. But the show was just one in a series of wise career moves on our part.

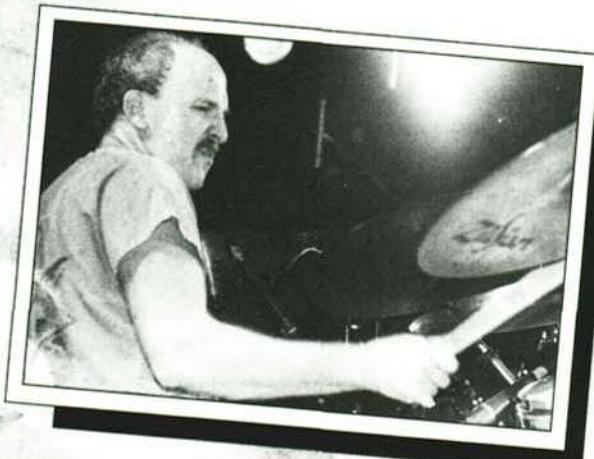
One thing we realized was that good-time rock bands that drink and party don't make it—we had twenty examples of bands in Chicago to teach us what *not* to do. We made up our minds to learn

EVANS HEADLINERS

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Adam's well-deserved reputation as a sensitive, supportive yet always intense traditionalist is based primarily on his work with jazz musicians such as John Ambergcrombie, Neils Henning Ørsted Pederson, Bob Berg, John Scofield, Gary Burton and Phil Woods. Yet, in addition to perpetuating the important traditions of jazz drumming, Adam's unique ability to stretch beyond traditional musical boundaries has proven that being able to swing and keeping an open mind remain two of the greatest assets any modern drummer can possess.

Definitive Recordings: "While We're Young" (John Ambergcrombie Trio), "Now You See It, Now You Don't" (Michael Brecker), "To A Brother" (NHOP).



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every aspect of the business so that when things *did* start to happen for us, they wouldn't backfire and blow up in our faces a year or five years down the road.

We controlled everything, all the promotion, merchandise.... I think the reason we come across as a care-free band is because we're so comfortable with the business side. All the money we made in the early days went back into the band bank account—every cent of it. And we used it to record a thirty-song demo over the course of three months. The owner of The Metro got it into the hands of Andy Gershon, who's now our manager, and who gave copies of the tape to people. Suddenly there was this huge buzz about us. A lot of people in Chicago accused us of not paying our dues, but it was just a case of us being smart and not playing trash gigs. They don't know I lived in the dumpiest part of Chicago for three years and got mugged three times!

MP: Did you, as band members, orchestrate the deal with Virgin Records that allowed you to release *Gish* on Caroline Records?

JC: It was totally a conscious business decision on our part, thinking it would benefit us in the long run. We were scared to death to come right out of the blocks with a major-label record, because if it failed, that could be the end and we probably wouldn't get a second chance. But on Caroline, even if the record only sold 40,000, that would still be acceptable and we'd still have our deal with Virgin.

We have a lot of internal fears of failure. We'll sit and tell people how great we are, and then we'll worry backstage about making chumps out of ourselves. I think it's gotten to the point where we've actually talked ourselves into being a great band.

MP: It seems like there's nowhere to go but up for you. How do you like the prospect of living out of a suitcase for the next year and a half to promote the new record?

JC: I love to play every day; that's where this all makes sense to me. We were in Paris to do some press before the record came out, and it felt totally unnatural. I mean, what was I doing in Paris without any drumsticks? We went all through Europe just to do press; we had two acoustic shows the whole time, and it sucked! I'm in a band to play in front of people who love the music. And *now* people aren't there to see the band we're backing up, they're there to see *us*. That's the real payoff.



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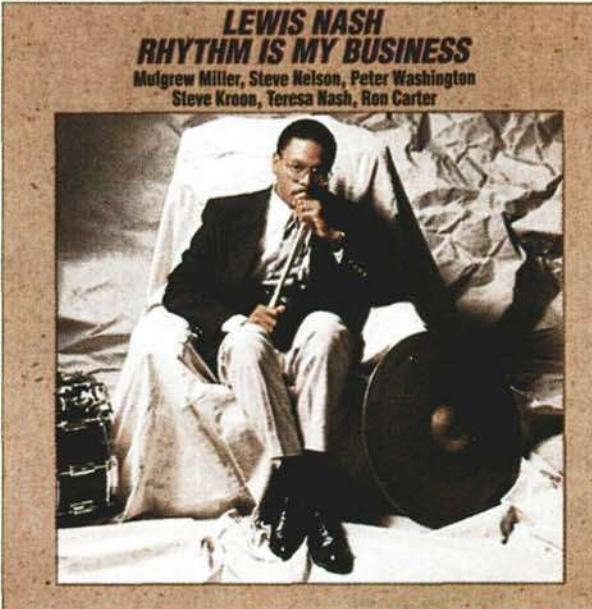
LEWIS NASH

Rhythm Is My Business

Evidence ECD 22041-2

Lewis Nash: dr
 Mulgrew Miller: piano
 Steve Nelson: vbs
 Peter Washington: bs
 Ron Carter: piccolo bs
 Steve Kroon: perc
 Teresa Nash: vcl
 Let Me Try; 106 Nix; Sing Me A Song
 Everlasting; My Shining Hour; Sabaku;
 Omelette; When You Return; Monk's Dream;
 Danielle's Waltz; Pranayama

It's easy to understand why Betty Carter snatched up young Lewis Nash for a four-year stint. Any jazz vocalist dreams of a drummer who can sustain intensity while remaining subtle. And his brushes swing as hard as sticks. Since his early Carter years, Nash has become one of the most in-demand



straight-ahead jazz drummers in New York, racking up over seventy-five discs.

Those qualities that endeared him to Carter have made Nash a beacon in instrumental formats as well. On this CD, Nash's first recording as a leader, the dominant texture is the tasteful vibes/piano team of Steve Nelson and Mulgrew Miller. The ensemble sound is "cool" and pleasing. But don't let it fool you; beneath the smooth surface is some adventure-some playing. This river runs deep. (Evidence Music, 1100 E. Hector St., Suite 392, Conshohocken, PA 19428.)

• Jeff Potter

PROTOCOL

Force Majeure

B&W Music



Simon Phillips: dr, programming

Anthony Jackson: bs

Ray Russell: gtr

Tony Roberts: sx

The Gooz; Force Majeure; Two Socks;
 Harlem Nights; Cosmos; Blue Shoes;
 No Dance; The Bottom Line;
 Streetwise; One For CJ; Outback

This example of jamming

fusion was recorded live (with some studio enhancement later) by powerhouse Simon Phillips and his band of choice at the Zelt Musik Festival in Germany in 1992. A strong drummer with good finesse, Phillips sounds anxious to show it off here, breaking up the time creatively under the soprano and guitar solos and his own sequence on "The Gooz." On "Streetwise" Phillips and sequencer create a monster rhythm track with some very interesting sound bursts. "Two Socks" is an example of the position Protocol takes between the intellectual cool of Brand X and the rock edge of Tribal Tech.

Tony Roberts' horn work is tasty and challenging throughout, and he seems to bring his mates up with him on solos. Guitarist Ray Russell is able to

rock and play clean. And Anthony Jackson's subterranean bass tones provide an unmistakable walking framework on "The Bottom Line." These guys use their ears like ensemble players should, and when the time is right to get feisty and dig in, they're on top of it. Maybe slightly *ahead of it*: "Harlem Nights," for instance, is complicated to the point of being ponderous. But Phillips' "Cosmos" scores a direct hit, highlighting the drummer's melodic, open writing style, which allows the music to breathe and the players a chance to strut their considerable stuff.

Several of the tracks here appeared on Phillips' hard-to-find *Protocol* CD and on his DCI instructional video. For fans of Phillips' grace and imagination, this set is worth

tracking down as well. (B&W Music, Meadow Road, Worthing, BN11 2RX, England.)

• Robin Tolleson

ANLAGARD

Hybris

Mellotron 004



Tomas Jonson: kybd

Jonas Engdgard: gtr

Tord Lindman: vcl, gtr

Johan Hogberg: bs, kybd

Anna Holmgren: fl

Mattias Olsson: dr, perc

Jordrok; Vandringer I Vilsenhet; Ifran Klarhet Till Klarhet; Rung Bore

This Swedish prog-rock outfit take their obvious skill in classical music and match it with the styles of '70s English art-rock bands like Yes, ELP, and Gentle Giant. Wagnerian bombast gives way to lovely pastoral scenes as the musicians shape an often voluptuous tone poem of sorts.

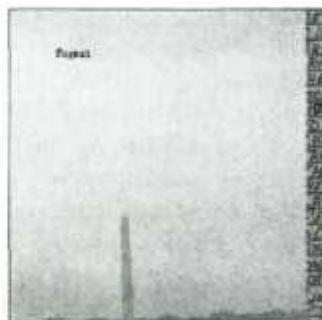
The prog-rock antics are the usual stock mannerisms (gymnastic chops displays, exaggerated melodies, Jon Anderson-ish vocals), but the band really shines in their overall grasp of composition. Sections change rapidly from guitar-lead rock to washes of mellotron to lovely flute solos and Elizabethan guitar/piano duets. Challenging and beautiful melodies abound.

While they do get heavy-handed at times, Anglagard have learned from the mistakes of their prog heroes. Vocals are brief. There are no twenty-minute solos, and cosmic overtones are kept to a minimum. In addition to playing lots of interesting percussion (too much to list here), drummer Olsson is a precise, powerful player in the style of Carl Palmer or a young Phil Collins circa Brand X. He and the other musicians have a good sense of dynamics and balance, letting the music build and breathe with an ease not often heard among American and British musicians saturated with rock. His one solo of trading fours is typically restrained, loyal to the music. Olsson brings classically trained grace—if not soul—to Anglagard's finely sculptured take on yesteryear's art rock. (*Tord Lindman, Nytorsgatan 5, 116 22, Stockholm, Sweden.*)

• Ken Micallef

FUGAZI *In On The Kill Taker*

Dischord dis70cd



Brendan Canty: dr
Joe Lally: bs
Ian MacKaye: vcl, gtr
Guy Picciotto: vcl, gtr
Facet Squared; Public Witness
Program; Returning The Screw;
Smallpox Champion; Rend It; 23 Beats
Off; Sweet And Low; Cassavetes;
Great Cop; Walken's Syndrome;
Instrument; Last Chance For A Slow
Dance

Fugazi may be the world's most independent band—the Washington, D.C. remnants of hardcore have remained on their own Dischord Records label throughout a decade-long career—but that hasn't stopped them from growing pop sensibilities.

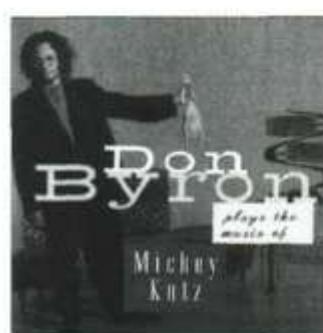
Kill Taker is a decidedly well-rounded step up for Fugazi in the way of song structure, depth, and production value. For his part, drummer Brendan Canty has never been better. Successive tracks "Rend It" and "23 Beats Off" mark his greatest work here. Something as simple as finely placed 16th-note rolls in the chorus of the mid-tempo "Rend It," molding into the dreamy lull of the next cut, set this album apart. The drum sounds on the whole, though, are warm and full, and Canty also makes particularly tasteful use of snare flams.

But Fugazi was and seemingly always will be a discontent, socio-political commentator, and Canty's drumming reflects that. Now it's just all a bit easier to absorb. (*Dischord Records, 3819 Beecher St. N.W., Washington, D.C. 20007.*)

• Matt Peiken

DON BYRON *Plays The Music Of Mickey Katz*

Elektra 79313



Don Byron: cl, vcl
J.D. Parran: cl, bs cl, sp sx, flute
Mark Feldman: vln
Dave Douglas: trp
Josh Roseman: trbn
Uri Caine: pno
Steve Alcott: bs
Richie Schwarz: drms
Prologue; Frailach Jamboree; Haim Afen Range; Mamaliege Dance; Sweet And Gentle; Litvak Square Dance; C'est Si Bon; Trombonik Tanz; Bar Mitzvah Special; Driedel Song; Seder Dance; Paisach In Portugal; Berele's Sherele; Mechaye War Chant; Kiss Of Meyer; Epilogue; Tears; Wedding Dance

Slap this CD into your player and be entertained, educated, and surprised. Like a time warp viewed through a Yiddish periscope, clarinetist Don Byron (Ralph Peterson, Bill Frisell, Mark Ribot) presents the humorous yet substantial klezmer music of '50s composer/parodist Mickey Katz. "Home On The Range," "Sabre

Dance," "Hawaiian War Chant," and the rest are given full borscht belt treatment as the musicians (authentically kvetching and whooping it up) gracefully handle tangos, cha-chas, jazz waltzes, hoedowns, and marches. With tempo changes galore, the players need both stout hearts and swift limbs. Evocative improvs and some remarkable soloing make this sound like a sentimental Yiddish pit band for a Looney Tunes soundtrack.

With Marc Ribot's Rootless Cosmopolitans, Richie Schwarz lays down a funky pocket for the band's Captain Beefheart-inspired madness. Here, he's quick-witted and dexterous, recalling Gene Krupa's tom groove on one track ("Mechaye War Chant") while zipping through a hyper-ventilated dance swing on another. His fine touch is evident whether he's playing the brushes or kicking out a polka. Featured on "Bar Mitzvah Special" playing a 32nd-note xylophone solo, Schwarz is a marvel of execution and ideas, flying over the tune like his arms are on fire.

Unless you're one of those people who frequented the Catskill Mountain resorts in the late '50s and '60s, you've probably never heard music like this before. Then again, they haven't either.

• Ken Micallef

Critique continues on next page

VIDEOS

PAT METHENY

More Travels

Geffen Home Video

Price: \$18.98

Pat Metheny's music has always been highly visual, transporting listeners to Kansas wheatfields, Brazilian rainforests, or the outer reaches of deep space. Featuring material from *Still Life (Talking)*, *Letter From Home*, *First Circle*, and *Offramp* (plus three new compositions), this is a lush, well-photographed video. Filmed throughout Spain and France before showtime, we get a close-up look at this nearly twenty-year-old group as they perform while workmen aim lights and construct the stage. Metheny's layered compositions come to life as the camera focuses on each instrument as it enters the arrangement. With the absence of audience noise and other distractions, this is as close to sitting in at a rehearsal as you're likely to get.

Paul Wertico's bumblebee-like drumming and Armando Marca's Brazilian percussion are featured as the camera moves around their setups at waist level, giving a good view of Wertico's agile left hand, which is usually chattering on the snare drum while his right hand attacks the ride cymbal with a duration that would wear most of us out.

The video is also interesting from a non-musical angle, with player interviews on subjects such as the psychology of music. All in all, for Metheny or Paul Wertico fans this is required viewing.

• *Ken Micallef*

THE BRECKER BROTHERS

Return Of The Brecker Brothers

GRP Video

Price: \$19.98

This live companion piece to the new album featuring Michael and Randy Brecker is notable for several reasons: Dennis Chambers, Dennis Chambers, and Dennis Chambers. While a member of the six-piece band that also includes Mike Stern on guitar, James Genus on bass, and George Whitty on keyboards, Chambers has such a hugely dominant role in the band he could be a Brecker himself. And remember, his predecessors in this band include Terry Bozzio, Harvey Mason, Steve Gadd, and many other of the great New York drummers. But Chambers is unique.

While the video looks more like an MTV production with eight cameras, grainy black and white close-ups, slo-mo, and the like, the visual angles of Chambers are fantastic. Whether he is soloing on "Above And Below," playing a displaced beat on "Some Skunk Funk," or just playing a fill, you can clearly see his use of cross-sticking, independence, ride patterns—and perhaps most interesting, his syncopated hi-hat playing.

• *Adam Ward Seligman*

BOOKS

THE BEAT, THE BODY & THE BRAIN

by Skip Hadden

CPP Belwin

Price: \$21.95 (book and cassette)

Berklee instructor Skip Hadden offers a very complete approach to various rhythms

associated with fusion drumming by not only developing the body's abilities to play the rhythms but also the brain's understanding of the styles.

The rhythms include samba, baiao, songo, nanigo, shuffle, and 6/4 samba. Each rhythm is taught through a number of "steps" that progress from very simple, feel-oriented exercises to advanced fill patterns and phrases. Each of the steps is demonstrated on side one of the cassette, and while one could play along, some of the examples are fairly short, probably intended more for illustration. But the recorded examples help ensure that the written material is understood, and also illustrate those elements of feel that defy notation. At the end of each section, an extensive list of records, videos and books is provided for further study into each style.

Side two of the tape features a full band playing songs in each of the styles, with Hadden playing drums. Whether used as play-along material or just listened to for inspiration, these tracks put the beats in context. My only complaint is that each track is not identified at the beginning, which adds to the difficulty of finding a specific one in the middle of the tape. On the other hand, if you've done your homework on side one of the tape, you'll recognize each track on side two by its feel.

• *Rick Mattingly*

AUDIO

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Eight different titles are currently available in this "Jam

with..." series, which provides sound-alike recordings of songs by Led Zeppelin, Stevie Ray Vaughan, Van Halen, Pearl Jam, Metallica, Guns N' Roses, Eric Clapton, and Deep Purple for drummers to play along with. Each cassette features four songs by one band, with a full performance on one side and a performance minus drums (but with click track) on the other.

These versions are very true to the originals, sounding like a high-quality cover band. The drum parts are pretty accurate, and because the drums are isolated on the left channel, you can turn off the other instruments and hear some of the drum notes that are hard to hear on the original recordings. That's important, because there isn't a single note of written music provided to help you learn the drum parts. There is a note in the enclosed booklet that claims that transcriptions of all drum parts are readily available at your local music store, but don't count on it.

Playing along with side two of these tapes can obviously be a big help in learning the songs, and can also be more fun than practicing by yourself. The tapes can also be used to develop your recording abilities, if you have a four-track "portastudio." A booklet is included with each package that gives mixing tips and instructions on how to mix your own drum track with the pre-recorded tracks on the cassette through a four-track cassette recorder.

• *Rick Mattingly*



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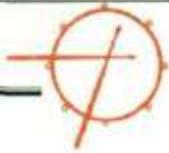
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Bill Stewart On...

• by Ken Micallef

With his square jaw and bright red hair, Bill Stewart has a brainy, bookish look. But ten minutes into a set with tenor saxophonist Joshua Redman at Manhattan's Sweet Basil, such notions are forgotten, as Stewart drop-kicks the quintet with high-flying cymbal rhythms, taut snare drum chatter, and some boisterous, almost crude tom fills. With his hair falling over his closed eyes and his head bobbing, Stewart now looks like an impassioned Gene Krupa. Stewart's jazz star has risen quickly since his Omaha-to-New York move in the early '90s. A mainstay of John Scofield's and Joe Lovano's groups, he can also be heard on recordings with Lee Konitz, James Moody, Maceo Parker, Larry Goldings, and Mark Copeland. His responses on the bandstand show a musician as involved with listening to the music *around* him as he is with his own instrument.

...Elvin Jones

McCoy Tyner: "T 'N A Blues" (from Today And Tomorrow) Jones: drums; Butch Warren: bass; Frank Strozier: alto sax; John Gilmore: tenor sax; Tyner: piano

BS: That's McCoy's record—a great record. Elvin plays a lot of interesting things rhythmically, but underneath it all is a really solid time that feels great. There's only a handful of people who can play time with that kind of groove and quality and can swing like that. Elvin has a unique touch, too. It's not that loud, either. McCoy's playing here is lighter, which I prefer over his concept now. This is the kind of record I would put on at home.

...Lewis Nash

Jimmy Heath Big Band: "Trane Connections" (from Little Man Big Band) Nash: drums; Roland Hanna: piano; Ben Brown: bass; Lew Soloff, Bib Millikan, John Eckert, Virgil Jones, Claudio Roditi: trumpets; John Mosca, Eddie Bert, Bennie Powell, Jack Jeffers: trombones; Jerome Richardson, Bill Easley, Loren Schoenberg, Danny Bank, Billy Mitchell, Jimmy Heath: reeds

BS: This kind of big band playing is not really interesting to me, because I've heard so much of it. The writing is not as harmonically interesting as Duke Ellington or Gil Evans. But it was well-played; the drummer was good. He was very clear, which is good with a big band. He kept things swinging.

KM: It's Lewis Nash.

BS: I didn't recognize him. If I'd heard him in the situations I identify him with—Tommy Flanagan or Mulgrew Miller—I



Photo by Ebet Roberts

would've pegged it as Lewis. He does so many things, maybe he feels he's *required* to play in a certain way. The drumming on this track was appropriate and what you might expect. But it was very solid and very good. Lewis is one of the drummers playing around New York who I most like to hear. He's a good guy to deal with, too.

...Roy Haynes

Kevin Eubanks: "Evidence" (from *Guitarist*) Haynes: drums; Eubanks: guitar; Robin Eubanks: trombone; David Eubanks: bass

BS: Wow. That was a truly terrible record. I know who the drummer is, and he's one of my very favorites: Roy Haynes. It sounded like something from the '70s, when Roy was playing *Vistalite* drums with no heads on the bottom. Not to mention that the recording is pretty bad. It's not Roy's best playing by any stretch of the imagination. How could it be, with this strangeness? I don't like arrangements of Monk tunes that are *this* arranged. Monk tunes already have their own arrangements, and when you try to mess with them, it tends to sound corny.

Not only was the arrangement not to my taste, but they butchered it. Every instrument except the trombone sounded weird. The drums were dry and sounded like they were recorded in a booth full of carpet. I knew it was Roy after four bars, by the way he accents. He was doing trademark Roy things. But it sounded like uninspired Roy Haynes—Roy imitating himself. There was no magic to this performance.

...Jeff Hirshfield

Michael Formanek: "Between The Lines" (from *Extended Animation*) Hirshfield: drums; Formanek: bass; Tim Berne: saxophones; Mark Feldman: violin; Wayne Krantz: guitar

BS: That's Mike Formanek's group with Jeff Hirshfield and Wayne Krantz. They're doing a more open, improvised thing, which I like. I like the writing on the head. When it got into the blowing it was not as interesting as the beginning suggested it might be.

I like Jeff's approach to the head, and I like the brushes and the bass together—those were my favorite sections. On the saxophone and the violin solos the cymbal was indistinct and washy. Some guys like that; I tend to like a clearer cymbal sound.

I appreciate guys who are going for something different; we've got too many people trying to recreate the music of the past. It's nice to hear some fresh music, which this was. Sometimes with freer playing it's up to chance how things turn out, but I enjoyed listening to it. I didn't know what to expect.

...Mickey Roker

Stanley Turrentine: "Meat Wave" (from *Easy Walker*) Roker: drums; Turrentine: tenor sax; Bob Cranshaw: bass; McCoy Tyner: piano

BS: That's Mickey Roker—I can tell by the kinds of fills he played, the sound of the kit itself, and his light touch. His timing

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is really good. He plays those fills in the spot where they really help propel the music. He does this "in-between" kind of groove really well. It's not really rock or swing, it's kind of boogaloo with a little bossa nova...even 8th-note kind of playing—but with the same looseness that you

hear when he plays swing. The whole track was really grooving, and I like anything with a groove. I grew up listening to a lot of this stuff. Mickey's also good on *Rough And Tumble*, *Spoiler*, and *Speak Like A Child*, Herbie Hancock's record. He has a great feel, a great touch, and a great

sound—that's why he's on so many records from this period. People knew that if they called Mickey Roker things would be grooving.

...Kenny Washington

Ralph Moore: "Round Trip" (from Round Trip) Washington: drums; Moore: tenor sax; Brian Lynch: trumpet; Kevin Eubanks: guitar; Benny Green: piano; Rufus Reid: bass

BS: Nice writing. The drummer sounded very good. He had a good feel, and I liked his cymbal sound, too. It's probably someone I should recognize, but I can't put a finger on it. The tenor player reminded me of Ralph Moore. The writing reminded me of Chick Corea from the '60s. It had a nice feel to it; the rhythm section played well together, and the drummer especially made it sound good. Who is it?

KM: Kenny Washington.

BS: No wonder. This recording shows you how modern Kenny can really play. He's considered somewhat of a traditionalist, but on this you know he understands a lot of music. It's very modern, with great touch, a clear sound on the cymbal, and a good ride beat. Some of the stuff he was doing on the hi-hat was a little more adventurous than you might hear from him with Johnny Griffin or one of his other regular gigs. This is nice; Kenny sounds really great.



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READERS' PLATFORM

continued from page 6

KUDOS TO REYES

Walfredo Reyes, Jr. (in addition to guitarist Shawn Lane and bassist Jeff Berlin) recently conducted a day of clinics and jams for The Musitron. If any dealers have the opportunity to conduct a drum clinic with Walfredo: Do it! If any players have the opportunity to catch him: Don't miss it!

"Wally" had to work around quite a few stage problems, but did so without getting rattled—conducting himself like the true professional he is. When we were short some equipment to hook up his DAT for play-along purposes, instead of keeping an audience waiting or developing an attitude, he enthusiastically jumped up and began an ad-lib clinic that no one will forget. When Jeff Berlin's plane was delayed for several hours, Wally stretched his clinic out until Jeff's plane arrived and he made it to the event. Through it all, Wally was never fazed, and he never lost his trademark smile.

Walfredo Reyes, Jr. is one of the very best clinicians we've seen, and he deserves all of the great things being said about him in the drumming community. In addition, he is the nicest guy anyone will have the privilege of working with. Do yourself a favor: Take a trip to "Wally's World" and experience the adventures of his playing.

Howard Robinson

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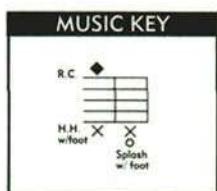
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Creative Hi-Hat Variations

• by Ron Spagnardi



For years, jazz drummers have played the hi-hat with the left foot on the 2 and 4 of every bar, and have utilized the instrument as a basic timekeeping device.

As jazz drumming evolved, drummers began finding new and highly imaginative ways to use the hi-hat foot. Art Blakey, Philly Joe Jones, Max Roach, and Tony Williams are good examples of players who led the way.

The examples below offer a few different ways of playing rhythmic figures with the hi-hat foot against the standard jazz time beat. Note that each figure is preceded by three bars of regular time. Repeat each pattern until you can play them all in an easy, relaxed manner. Also, be sure to pay special attention to where the hi-hat is played as an open splash with the left foot. Though this technique is to be used sparingly, it certainly can add a whole new dimension to your jazz drumming vocabulary.

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continued from page 31

hotels when we're working. I only have to pay for hotels when we have a night off, so we try to have no nights off, or as few as possible. Also, the cities are fairly close together, so you can string quite a few in a row."

"Japan is great," offers Bruford. "There, you get what is called a 'delivered deal,' whereby they take care of airplane tickets and internal transportation, as well as hotel costs. The fee would be somewhat reduced in comparison, but it's good anyway. Bandleaders love all that because it means a lot of the work is done for them."

"And the Japanese don't distinguish between rich rock and poor jazz," Bill adds. "They think you're an honored performer no matter what, so Earthworks stays in the same hotel as Eric Clapton. We may be playing the jazz club down the street and he's playing the stadium, but they honor us in the same way. And the shows are usually early—around 6:00 or 7:00 at night—which means you can eat afterwards, which is also great."

"The problem with Japan now," Bill

explains, "is that there are maybe only two or three cities to go to anymore. Japan has shrunk as a market because they're buying their own homegrown stuff." Bruford adds that the pay is better for him in America than in Europe, but he agrees with Smith that since the hotels are paid for in Europe (with breakfast included), it comes out about equal. There is, however, a much healthier summer jazz circuit for him in Europe, of which Americans can avail themselves. He wishes, however, the hospitality were reciprocated. "It would be nice if we could play the American jazz festivals. They're exclusively for American artists, which is a little disappointing. We work mostly in Europe and Canada."

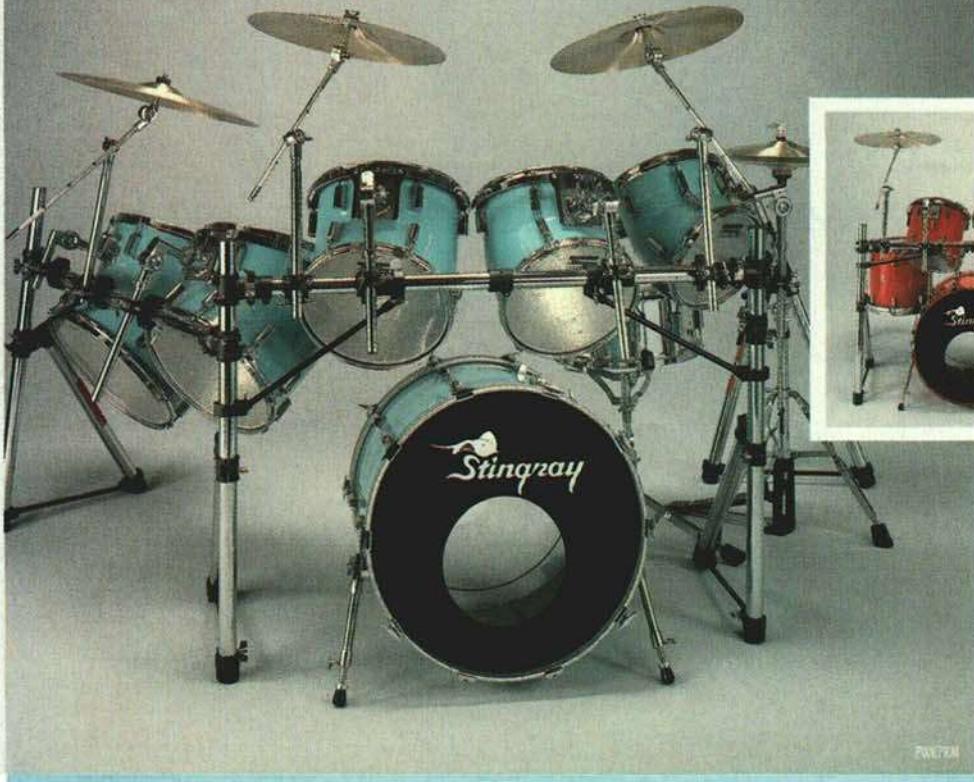
Cactus Moser, who spearheads country's Highway 101, makes the band's expenses his constant concern. "A lot of road managers will book flights or go to travel agents who are very reputable, but they won't think of little angles on how to make the flights cheaper or make the most economic use of your time." Moser explains that all this money comes out of their pockets. "On some legs of flights, you can book round trips where you're just going one

way, which is usually cheaper than booking a one-way trip. Tell them you're going to stay over a Saturday night, and throw the ticket away. You can also leave Nashville, go to L.A., fly to Indianapolis, and turn that into a round trip, depending on the airline, where you're going, and the deals they have going. People just don't think of that stuff.

"And you have to watch the record company," he warns. "On our most recent album cover shoot, we were going out to the West Coast, so they wanted to piggy-back fares, which I said would be fine, since we were going out there anyway. I had to keep watching to make sure they weren't letting us pay for the whole thing, though. I had to say, 'You have to pay for the return, because we had to change the back half of this flight. It's not our responsibility to pay for getting to Indianapolis from L.A., because you're the reason we're staying the extra days.' It may only be \$180, but multiply that by three or four times a year. That ends up being a fair amount of money in my book."

"You have to watch everyone," Cactus continues. "There are people who get into

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positions where they have a fairly powerful effect on what you're doing. They might have a relationship with someone at a bus company and they may want to continue to go there. But it might not be the best bus deal for you. If you don't know how it works with bus companies—the good and bad sides of it—you are totally at the mercy of the person who is telling you that there are no other buses available. Generally when I hear the word 'no,' my alarm goes off."

And speaking of buses, Moser adds, "If you don't keep an eye on the booking agent, you wind up chasing the darts around the map, driving buses hundreds of extra miles. That comes down to one thing. Bus drivers get double their daily pay every time they go over 500 miles. That's an eight- or nine-hour drive. So we're paying the driver twice for one day, plus it's wear and tear on everybody because of the amount of travel."

As far as hotels, Cobham says Europe is the most economical place to tour. "But one must know how," he warns. "You learn by mistakes. You don't stay in the Sheraton, Hilton, Hyatt, or Holiday Inn. If

you play in Europe, you stay in very nice, small, spartanly furnished inns that are very close to but maybe not exactly down the street from the gig."

Smith says that in the States, he always stays at a chain hotel. "It's very risky to go sight unseen to a no-name hotel. In Cleveland, Ohio, we ended up in a hotel full of Haitian refugees. I'm not kidding. It's not that I'm prejudiced, but it was frightening," he laughs at the memory.

Promoters

Billy Cobham pretty well sums up this section with the following dissertation: "You work with promoters as best you can, but you have to learn some things about them. They could be the baker down the street and decide one day they want to promote a concert. They'll do that until all of a sudden they realize they're not making money, and then they'll disappear."

"One of the things you have to do, then, is learn to get these individuals to give you advances—at least 50%, thirty days before you're going to do anything. You have to understand that whenever they tell you they have offers for you to play X places,

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they have nothing. They're asking you whether or not you'd be interested, and if you agree, they'll tell everyone they have you committed to play. Then they'll look to see if there's an interest.

"So they've frozen you for X amount of time, which might be six months in the future. You then turn around and tell musicians you have a tour and that you've discussed it with the promoter, and you can afford to pay X amount. You make all of your commitments with your people, then you go back to the promoter, who has been among the missing for the last few months. Finally, you get him—he'll make himself available just enough to keep you hanging—and he'll drop the bomb, which is, 'What I had talked about turns out not to be that way. We can do this.' You have to take a position. You go, 'Okay, I'll tell you what, my friend. It is now thirty days before, so I'm cancelling; I'm not coming.' Now you're the bad person because the promoter has made a commitment for X amount of money in your name, which has nothing to do with what he negotiated with you. He has to say to them, 'Cobham's not coming, we have to cancel,' and they say,

'That's not possible, we're going to sue.'

"I've been in situations where I've actually been promoted and the promoter has gotten 50%, but I didn't even hear about the gig. Jan Hammer and I were promoted on a tour of Germany in 1984. Our names were used and the promoters put the money up, and of course we didn't show up because we didn't know anything *about* it. Then we got bad publicity. Years later, I met the promoter, who is really a nice guy, and he said, 'I'd really like to have the money back from you guys for not coming.' I said, 'What are you talking about?' He said, 'I booked through such and such agency,' which was the agency that said they had a contract with us. I asked, 'Did you see the contract?' 'No.' 'Then you're an idiot!' It turned out that these same people have booked a few other bands, and they took the money and split to another country. You have to be really careful."

Bruford says the promoters in northern Europe are very efficient, while dealing with the promoters in southern Europe can be taxing at times. "From a line south of Paris, into northern Italy and of course Greece, everybody gets hot under the col-

lar. Then they have a huge meal afterwards, and everybody is friends again. The crying and weeping is all part of the negotiation. It can be tough work.

"In America, everything is bar sales. Quite often, the promoter will intentionally delay your performance while cranking up the heat and making sure that the 700 people in the 600-seat room are drinking. Meanwhile, the audience gets real cross with the band because they think they haven't arrived. It's a business, though, and I don't object to that fact. There are some promoters who are very supportive of the music."

Smith recalls one particular promoter nightmare. Now, of course, he can laugh about it, but at the time, it was a miserable situation. "We were on tour in Europe last summer, and one of the dates was a little questionable. The gig was in Holland, and the agent had been communicating with this person over the phone. He assured her that the gig was happening, but as it got closer and closer to the date, the venue kept changing. Finally, it was supposed to be at the hotel we were staying at. I was pretty concerned about it. Come the actual day of

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the gig, I insisted to the agent that I talk directly to the promoter. I called and he assured me that everything was okay. We drove something like six hours to get to the gig, and when we got there, there was no gig. I eventually called the club owner of the original venue, and he informed me that this promoter lives in a psychiatric ward!"

Personnel

Sometimes bandmembers feel like *they* belong in a psychiatric ward as well. As Bruford says, a bandleader must be the group psychologist, as well as its mother, nurse, babysitter, paymaster, and squadron leader.

"Road issues are almost entirely related to personnel," Bill says. "I've had musicians at each other's throats, willing to kill each other—*seriously*. To the point where they're pulled apart by extremely nervous security people. You begin to wonder at those moments if it's all worth it. Why doesn't the sax player get on with the bass player anymore? Or why is the piano player in a sulk? Or what's the matter with this guy? Is he going to get up and leave at any moment?" Bill adds that, while many of the problems between members are musical, often there is a woman involved somewhere.

Williams says he's never had a musician quit mid-tour, but does say with a laugh, "I had a guy who had *reason* to quit. He was in my band in 1980 and had met a woman on the road. This woman was nuts and sent his wife a letter. His wife went ballistic. She said she was throwing his stuff out on the lawn. Now, we were in Europe, and he lived in the States. If anyone had reason to leave,

he did, but to his credit he stayed to honor his commitment. I really respect someone who can do that."

On the more serious side, Williams bemoans the musician who only wants to play with him for resume value, not because of a true commitment to the music. "I find that very distasteful. I had a guy who was more concerned with the applause he got after his solos. And on top of that, he was disruptive to the band, complaining all the time. That's a problem that creates a bad atmosphere, especially when you have to be on the road from four to six weeks with people. It's nice to know when you come down to the lobby of the hotel in the morning, or you're all together on the bus or the plane, that everybody enjoys each other's company."

Cobham also has strong feelings about the subject. "The first thing I try to do is seek musicians who I believe will play my music the best they can—naturally, without my having to put information in their heads. This is almost impossible to find because all of these individuals are looking at you not as someone they want to be around or who they really respect, but as a means to an end. Number one, they've got to brown-nose you for a while so they can find out what you have, take that, and use it for themselves. Generally speaking, these people are looking to make their own records and earn a living for themselves. They know there are too few gigs, so they figure if they can knock off somebody who has the gigs and take their place, they'll be better off."

"Plus, I'm not the kind of person who likes to hang out and run out to clubs after the gig. I go to my room and start to write the next chart, until I'm tired. Then I'll go to sleep around 3:00 in the morning and get up at 6:00 sometimes to make the bus. Being the

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bandleader, you have to draw the line. You cannot have friends. If you do, everyone takes advantage of you. I've hired these people to play music. I don't want them to be my family. When I hang out with them, it's a special time. I may buy dinner at the beginning and end of a tour, if there's any money. By then, all those people want is to get paid and leave. And they want their money now and they really don't care if the music was played properly or not."

Each leader says he tries to give an equitable portion of thunder to each member. Bellson made sure to feature all the players in his big band, for instance. "I learned that from Duke [Ellington]. You can't just let the musicians play in an ensemble, because they're too great. You have to make sure you have compositions that will keep them happy. That's not an easy job, either. If you play two sets a night, they want to play something on each set. When you have that many players in a band, which I occasionally do, by the time you feature all of them, there's nothing left for you. But it did work out. I was very cautious. Maybe sometimes we'd feature certain guys in the first set and certain guys in the second, but I made

sure to tell everyone that, and we got along real good that way."

Shaughnessy's advice is invaluable: "It's my philosophy that every musician should be a leader for a short period of time, because then you'll be a better sideman. The constant complainer is the guy who never has taken the load on, but likes to take pot shots at the leaders." Ed adds that, on the contrary, his own band is the antithesis to the terrible road stories. "We do nothing but laugh all the time," he says. "I rent two big vans at whatever airport we fly into. We load them up, I have a good roadie who drives the equipment van and sets up my drums, and we have a good time. We all get along well; there isn't that bickering you hear about. I always try to take the guys out to dinner at least two times. We play good music and we all look forward to doing it again. I make money on those tours. I don't make a fortune, but I make enough to where it's certainly worth it to go out and work. They're happy musical times."

Shaughnessy's philosophy is to treat others the way he would wish to be treated. "My guys are awfully loyal, and they come

out with me all the time, barring anything impossible. They're the kind of guys who, if we get a job for \$50, they'll do it. But that's because when there's more money, I pay them more. I think you get credibility with your guys like that. I know I think like that. If somebody calls me up to do a free rehearsal of some new music they wrote, if they played fair with me when they had money, I'll sit down with my drums and play for nothing."

"Any musician you talk to who has been in my band will tell you he has been extremely squarely treated," offers Bruford. "He doesn't do eighteen hours doubled up in a car somewhere."

Record Companies

"The last thing they really want is an album by a drummer, for God's sake," laughs Bill Bruford. "Jazz is particularly a performance music. It is about going to a club and amazing people. It is absolutely *not* about having to call Clive Davis [head of Arista Records] to make sure tour support is there in order that the band can be given permission to go on the road."

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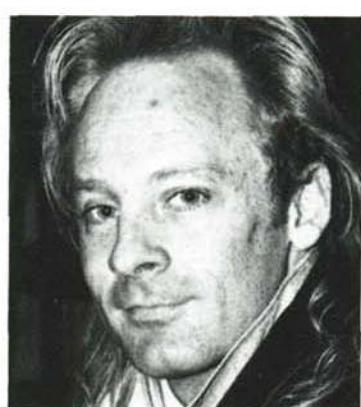


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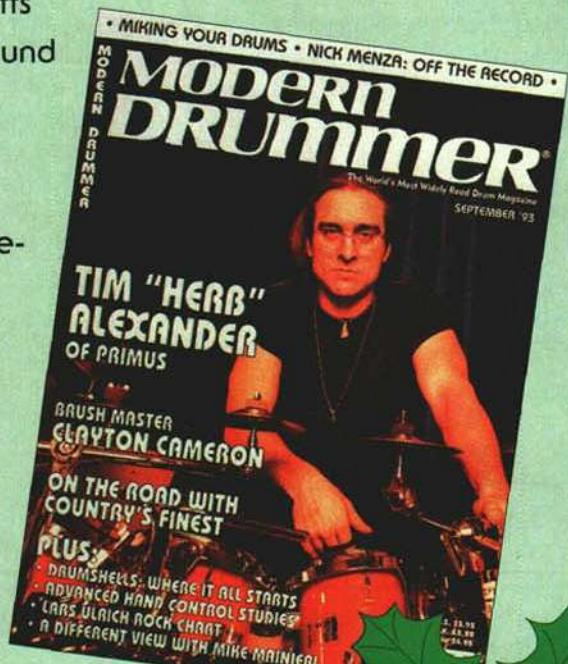
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record companies," says Williams. "I like to see the whole thing as my responsibility. If I write great songs and play great drums, everything will fall into place. The only problem I have with record company people is that they get a check every week. They get paid to sit behind a desk. They don't have to go out and get on an airplane every day, risk their lives, have to check into hotels with lousy food, be away from home, not get enough sleep every night, and have to think of something new to play. They're not out putting their hopes and dreams and image on the line for people to step on."

"The same thing goes for critics. They don't do what I do, but they sit in judgement of what I do. Those people at the record company have the power to decide whether I can have a record contract, or if they want to push it or not. They have no idea what it takes to write a song, play the drums, or even come up with the name for a song."

"But ultimately, it is up to the musician to get it together," Tony stresses. "It's up to me. My records would sell if there were more on them that a lot of other people wanted to hear."

According to Smith, "I've had many

problems with record companies. Some of the problems are getting them to follow through on the things they say they're going to do. Because this market is so small, I tend to fall by the wayside. That was especially true with Columbia, because that record company is so big. I didn't really get the attention I needed to sell the records. Being with a major label can be great or it can be horrible. Columbia was great for Journey. The label was so big they could make the group bigger. With Vital Information, I was a little flea on the company's back."

Bellson's complaint is that no one wants to record a big band today, and Cobham says his age is a factor. "If I were younger than thirty-five, they'd be interested in me," he bemoans. "Once I get over sixty-five, they'll be interested in me again. [They think] anyone older than sixty-five is about to die, so they want to record that stuff for posterity and make that money after we're gone. Now you're finding that a lot of musicians are making their own records."

Gottlieb says Elements is now self-distributed through Mark Egan's own label, which brings them additional revenue and

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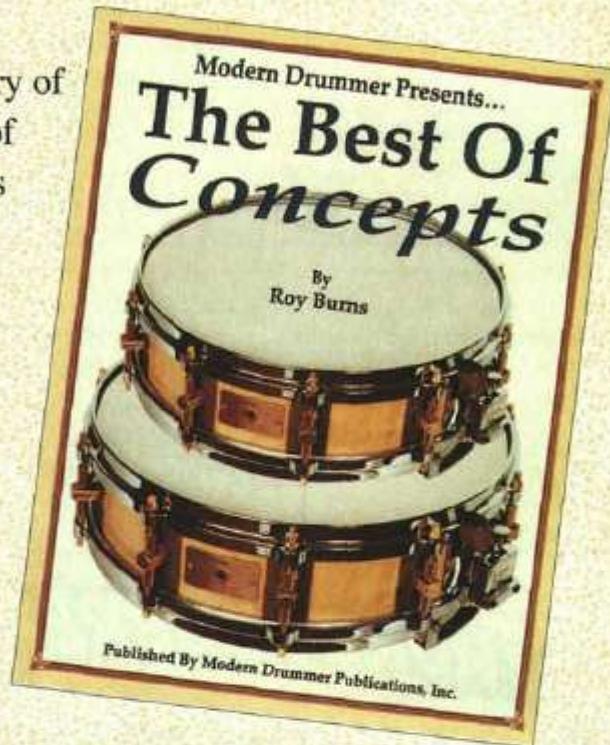
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grants them an unlimited amount of creative control. "A lot of times we leaders in the jazz field will make less money than the people we're employing, mainly because we want to play. The 'plus' end of it is that we can sell records and we're the leaders, so if we do have any sizeable record sales, we get the money."

"On the creative end of things, there are jazz groups that have a lot of success, like Pat Metheny's band. Elements' music is a little more esoteric. Although we've had some success on the Wave station markets, our format is really wider than that, and today's radio climate really doesn't have room for that. We've made a conscious choice not to tame the stuff down, though. If you listen to the new live Elements record, I think there are five tunes that are over ten minutes in length. One is sixteen minutes long. It's just us playing. We made a decision not to worry about that album getting on the radio. But on the other hand, I think if I were only doing this and didn't have the other sideman jobs and had no money, I'd be singing a different tune. We do have a little bit of a luxury here."

POSTSCRIPT

Maybe it is the bandleader who belongs in the asylum...yet, each one of the leaders we spoke to still insists it's worth it. "The nice thing about being a bandleader is you get to see things grow, things that you decided to put into motion," says Williams. "The greatest thing I've gotten out of this band in the last seven years is that I've

learned a lot about myself as a person."

"There is definitely pleasure with the heartache," Bruford attests. "There are a number of things you get out of it. You have no excuses musically. There is no one to blame; you've constructed your own musical environment. You learn and come to understand other musicians' problems, and

through that learning and understanding, you get a greater clarity about your own aims and intentions as a musician. It's through listening to the drums from the other side that you get to understand the drums."



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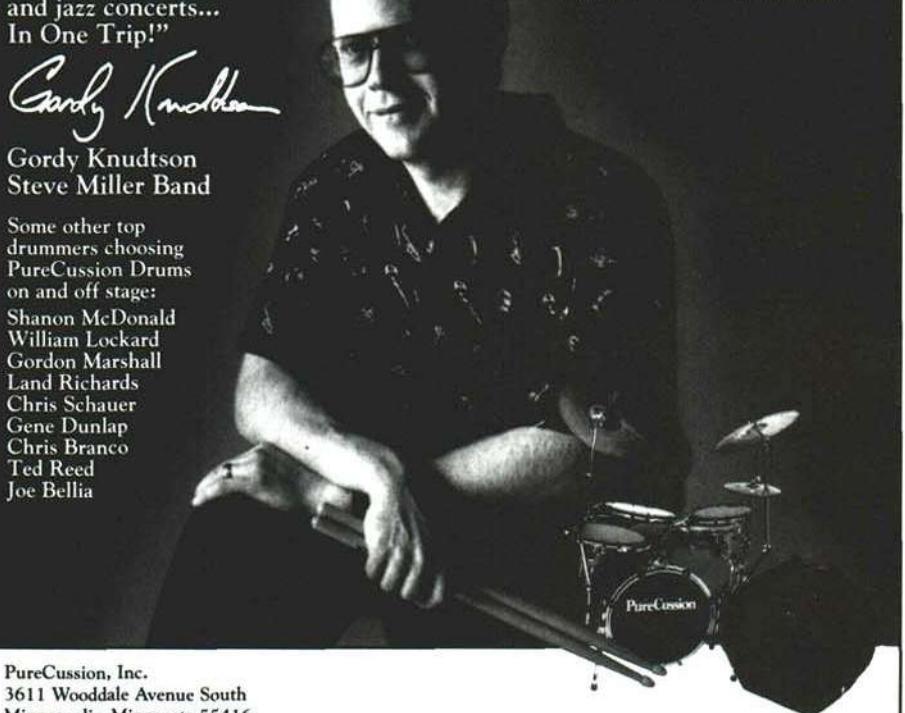
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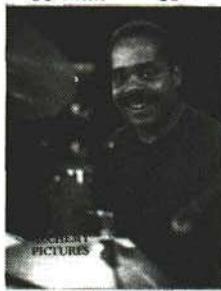
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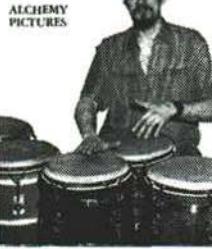
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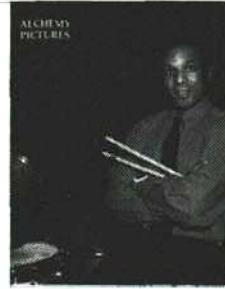
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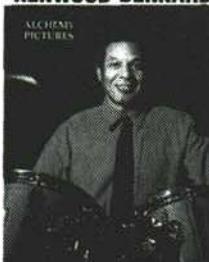
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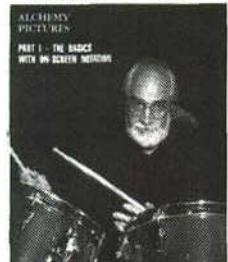


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J.C.R. Percussion

• by Ken Ross

Just beyond the bleachers of Yankee Stadium, nestled in the heart of a Latin community, is another landmark of which the Bronx can boast: J.C.R. Percussion. Although tiny by industry standards, this company manufacturers some of the finest handmade Latin percussion instruments in the world.

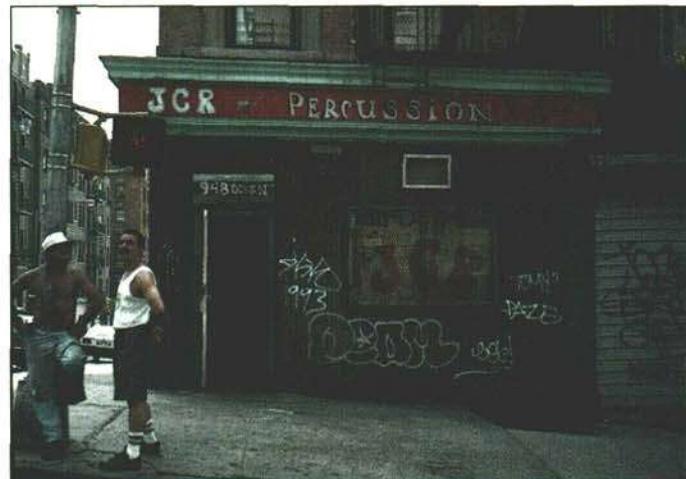
Making a quality instrument by hand demands a variety of skills that were demonstrated to me recently when I had the opportunity to watch master craftsman/owner Caly Rivera make a cowbell. He hammered, bent, welded, and worked a sheet of metal until he transformed it into a beautiful musical instrument. After carefully examining the finished bell, he held it up and beamed with satisfaction and pride.

Caly Rivera was born in Puerto Rico. "My father was a carpenter," Caly explains. "He also repaired stringed instruments like guitars, mandolins, and violins." As a youngster, Caly was obligated to assist his father in the shop with the guitars—although he had other ideas. "I used to see all these other people playing drums and percussion. That's what I wanted to do, but I didn't have any money. So I would try to make the instruments myself. I saved some of the scraps from my father's shop and used them to make little drums and things." With each attempt at making an instrument, Caly's skills developed—as did his love for percussion.

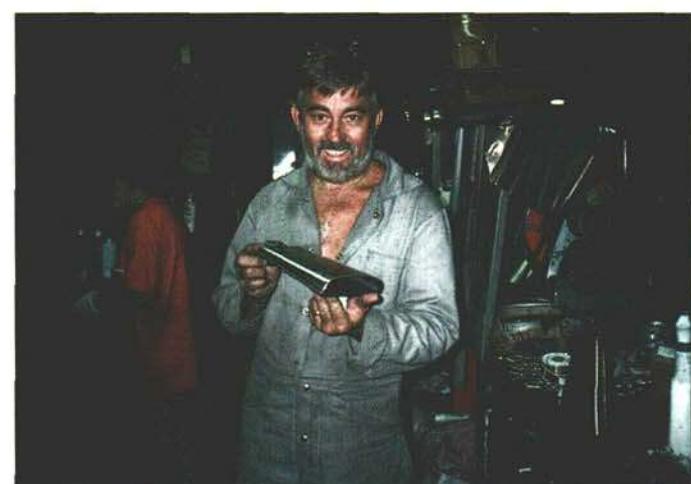
In 1956, Caly moved to New York City. He took private lessons from a local musician for a while, and eventually he bought a pair of used timbales—complete with cowbells. "The cowbells sounded lousy" says Caly. "I used to see Tito Rodriguez's band and Machito's band, and those guys had great bells! I'd ask them where they got their bells, and they would tell me something like Africa or California. It was very difficult to find a good-sounding cowbell in those days. So I decided to try to make my own."

"I had a friend who used to work in a metal cabinet shop," Caly continues, "and he saved some scraps of metal for me." Never having made a cowbell before, Caly tapped into the skills he had learned from his father to create his first of many bells. He drew up the design, then bought a small jigsaw to cut it out of the metal. "It was very difficult," he says, "because I didn't have any tools or equipment. I went through three jigsaw blades to make the bell." After shaping the bell, Caly had no way of welding it closed, so he ended up at an auto body shop in his Bronx neighborhood. "This guy charged me fifteen dollars to do the welding," Caly recalls. "I couldn't make any money selling bells with that expense, but I didn't care. The bell sounded awful, but I was so proud that I made it myself."

"Pretty soon," Caly continues, "other players started to notice



J.C.R. Percussion



Caly holding his original half-moon cowbell

my bells. They asked me to make them bells just like mine, and I said sure! That was baloney, because I didn't even know where I was going to get the metal to make those bells." Somehow, Caly managed to fill those orders, but the demand soon became overwhelming. A welder friend of Caly's suggested that they join forces. Caly made the bells, and his friend did the welding. They used basement space in a friend's house in Queens, and business started to pick up—until the first setback occurred. "My friend got a job with a big company," says Caly, "and he told me he wouldn't be able to work with me any longer." Caly gave the matter much thought and finally decided to do the welding himself. "At first I had no idea what I was doing," he admits. "But after practicing on hundreds of pieces of metal, I finally learned how to make a good weld. Before I knew it, I was in business again." A

neighborhood friend mentioned to Caly that there was basement space for rent near Caly's Bronx apartment. This became J.C.R. Percussion (named using the initials of Caly's daughter, Janet, along with his own). After a few months, Caly saved up enough money to buy some used buffing and grinding machines down on Canal Street.

One great advantage for J.C.R. was its location in the South Bronx, which was a Latin hot spot in New York. Caly was afforded instant feedback from local musicians. By listening to their requests, he was able to create new designs and sounds in cowbells. "I tried to make what they asked for," says Caly. "Maybe they wanted a low-pitched bell or a shorter bell length. That is how I developed the mini bongo bell and our newer half-moon bell [a flat bottom side with a curved top side]. Each bell sounded unique because I made them by hand. Eventually, these musicians asked me if I could make them other percussion instruments, like timbales and conga drums." With the encouragement of players like Orestes Vilato (the great timbalero of Santana fame) and others, Caly decided to expand his product line beyond cowbells.

"The first drum I tried to make," recalls Caly, "was called a pandereta [a metal frame drum similar to a tambourine without jingles]. It is typically used in the Puerto Rican plena rhythm. My first drum sounded awful. I used the wrong type of metal and I had to shape the shell by hand. Eventually I bought a used roller to shape the metal shells, and I finally succeeded in making a decent drum. After making the panderetas, I made my own timbales. I had to buy a bigger roller for the timbale shells. You know, no one would tell me anything about building drums. I had to learn each step myself. I watched, listened, and learned from other musicians." The J.C.R. product line gradually expanded to include most Latin percussion instruments including conga drums and bongos.

Another original design came about when Caly made tiny timbales for children not quite big enough to play full-size instruments. He calls this instrument timbongoros: a combination timbale/bongo. They can be played with sticks for a timbale sound or with hands for a bongo sound. The heads are 6" and 8" in diameter with a 3"-deep stainless steel shell. They have a mounting bracket for easy attachment to any stand, and are ideally suited for the drumset.

Today, Caly employs a small staff of very talented people to help him keep up with orders. Everyone at J.C.R. seems to enjoy the family atmosphere. As a matter of fact, it is not unusual to see a local musician stroll in off the street with an instrument in need of repair. J.C.R. services any brand of Latin percussion instruments. As Caly says, "This is not a big factory; this is a shop for musicians."



Timbale shells being strapped on rollers



A J.C.R. craftsman sanding a conga drum

Even though the operation is small, J.C.R. serves customers from all over the world. "I just sold a set of my African mahogany conga drums to a salsa band that came in from Japan," says Caly. "My friend John Santos [leader of the Machete Ensemble] also recently bought a set of my conga drums." J.C.R. received another feather in their cap when they were asked to make the drums for the movie *The Mambo Kings*. The drums had to be constructed in an authentic Cuban style.

J.C.R. has generated its sales strictly by word of mouth. "We do not do any advertising," says Caly. "Our philosophy is simple: If we make a quality instrument, people will buy it. I don't think we will get rich, but we make a product that we are very proud of."



Ricky Sebastian

New Orleans-Brazilian Connection

• by Bill Milkowski

As a teacher for the past eight years at Drummers Collective in New York City, Ricky Sebastian has been regarded by students and faculty as "Mr. New Orleans." But as a player he's been getting more and more calls lately for Brazilian gigs, to the point where he might eventually become known as "Mr. Bahia." "I wasn't really looking to get into the Brazilian thing," says the versatile drummer. "It just sort of happened."

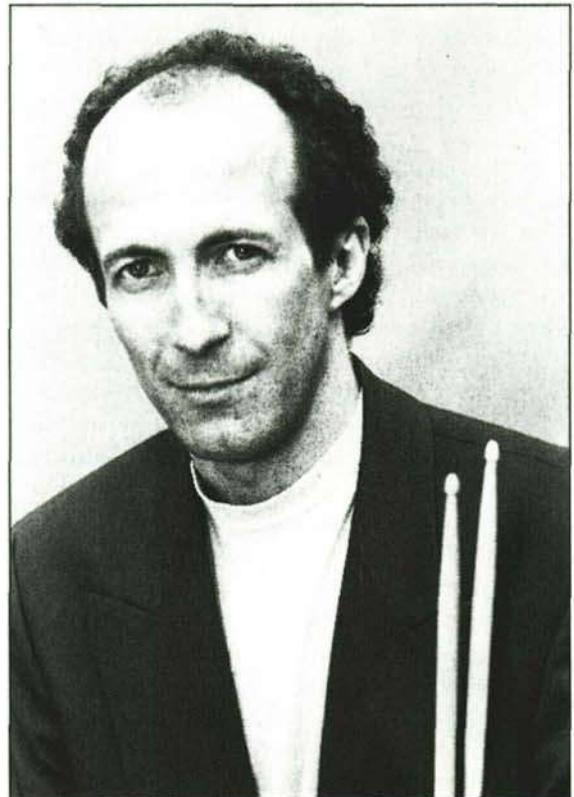
Born in Opelousas, Louisiana, Ricky grew up with second-line grooves, playing in marching bands as a kid and later working with two New Orleans R&B legends: bassist George Porter (of the Meters) and Dr. John. In 1983, after serving a three-year road apprenticeship with bluesman Gatemouth Brown, he moved to New York. There he established his jazz rep by playing bop-flavored fusion with the likes of Jaco Pastorius, Mike Stern, and John Scofield. A breakthrough gig with Herbie Mann five years ago opened Ricky up to New York's Brazilian connection. Now he has earned a new rep in Brazilian circles as "the American guy who can play the real shit."

Sebastian has recently played on Brazilian records by pianist Hortencio Gomes and singer Adella Dalto. He has also toured with the charismatic Brazilian singer-pianist Tania Maria, and he's currently working on his own Brazilian-flavored project with his frequent rhythm-section mate, bassist Sergio Brandoa. Ironically, in the midst of all this recent Brazilian activity, Ricky has been hungry for second-line grooves again. "I guess once it gets in your blood," he says, "you never get rid of that."

BM: Is there something about your playing that lends itself toward Brazilian music?

RS: There definitely is, and I found out what it was *after* the fact. I got one gig with a Brazilian band and they dug it. My name got around. The more I would hang with Brazilian drummers, the more I started to realize that there's a serious connection between some rhythms we have in New Orleans and some rhythms they have in Brazil. And the deeper I got into it, the more I realized that all these rhythms come from the same root: Africa. So I had to learn the beats in Brazilian music, but as far as getting the swing of it, it came real naturally. And the only thing I can attribute that to is the fact that I grew up down south. Of course, the way Brazilians play 16th notes is completely different from the way we play the same kind of thing up here. But there are some close similarities in the rhythm feels.

BM: What did you work on to cop an authentic Brazilian feel?



RS: The way I worked that out was by working with little plastic egg shakers. One day I hit on the swing of it and just felt it in my body. So then I sat down at the drums and played samba with my feet while I played the shaker. The next step was to try to duplicate the shaker on the hi-hat. But the best thing to do is to play with the people from there. I've been very lucky to be able to work with just about all of the Brazilian musicians in New York.

BM: Both New Orleans and Brazil have a rich parade-band tradition.

RS: Right. I grew up hearing parade bands at different functions throughout the year—picnics, social clubs, funerals.... One guy would play the marching bass drum with one hand while he played a little cymbal perched on top of the drum with the other hand. They used to take a metal coat hanger and pull the bottom down to make a loop shape. Then they'd hold it by the hook and play the cymbal with it. So what I do in my New Orleans drumming class is substitute floor toms for the marching bass drum. Then I bend some coat hangers and give them to the students to play on cymbals after I show them the rhythms. We work on those rhythms separately, then we combine the two elements on the drumset. The whole deal of a

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second-line groove is that you're trying to play what two people are playing. And the whole thing with Brazilian music, from a drummer's perspective, is that you're trying to play what a *lot* of people are playing, because they use a lot more instruments.

BM: Did the Meters have an effect on you down in New Orleans?

RS: Oh yeah, big time. I used to go watch Zig (Modeliste) every chance I got. The bass player, George Porter, had formed a band called Joy Ride at one point. I ended up joining his band, and I learned a lot from him. In fact, my whole learning process in New Orleans was the good old apprenticeship method, where you play with cats older and better than you. They may give you a hard time, but if they do it's because they see that you have something.

BM: Who were some other important figures during your apprenticeship years?

RS: I was on the road with Gatemouth Brown for three years. I thought I knew how to play a shuffle until I got into his band at nineteen. He kicked my butt. I quit three times, but he kept hiring me back. It was a love/hate relationship. He's one of the few people I worked with that long that I still love. Every time he comes to New York, I go and sit in.

BM: How did he communicate to you the proper way to play a shuffle?

RS: He verbalized it in a very funny way. He kept telling me, "Boy, play the bass drum on 1 and 3." So I'd do it and he'd yell, "No, 1

and 3!" And I kept thinking, "What's he talking about?" Finally, we were playing a gig in Baton Rouge. I had been with him about two weeks at this point. On the first tune he jumped into a shuffle, then he looked back at me like, "It ain't happening." His first instrument was drums, by the way. So he put his guitar down, came back, and said, "Get up!" He sat down and started playing—and he was hitting the bass drum on 2 and 4. With a lot of older cats, what they say they want and what they *really* want are two different things. But I think Gate was really doing that to me on purpose. It was a test, you know? When you work with these older cats, they're constantly testing you to see not only how well you play, but also what kind of person you are. Do you really have the guts to go against the grain of what they're putting down? Anyway, Gate played four bars or so until I got the point. So I got back on the kit and started kicking on 2 and 4. He looked back with his big Gatemouth smile on his face, and everything was cool after that. It was a real education working with him. And the lessons weren't about technique. It was all feel.

BM: That whole apprenticeship method seems to be vanishing today.

RS: I'm telling ya, man. With all these books and instructional videos going around, I'm afraid all these cats are going to start sounding alike.

BM: What led to all the Brazilian gigs?

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RS: Herbie Mann had a really interesting idea of combining New Orleans-styled rhythms with Brazilian-styled rhythms. I've been playing that with him for the past five years and it's been really successful. He's given me the freedom to try things, blending New Orleans rhythms with things that I'm continuing to learn about Brazilian music. Now when I play with real traditional Brazilian groups in New York, I'll tell them, "Look, man, I'm American. I'm not Brazilian. I know a lot about your music and I know a lot of tunes, but don't expect me to play this the way a homeboy's gonna play it. I got the swing and everything, but I'm gonna play it my own way; I'm gonna be mixing it up." Actually, a lot of them hire me because they're tired of playing the same old thing. They want some new ideas thrown in. And the fact that the rhythms are real close makes it real easy to blend.

BM: Have you thought about going to Brazil to study music?

RS: I would love to go to Bahia. That area has the highest concentration of the African element in Brazilian music. They have some rhythms there that I haven't been exposed to. And I'm sure that if I go there I'm gonna hear some direct correlations to New Orleans stuff, too... maybe in a deeper way than I already have.

BM: How did you go about learning Brazilian beats?

RS: I really learned most of the stuff from listening to percussionists in Herbie's band. Also, Paul Sokolow, Herbie's bass player when I joined, was a big help in getting me to understand the rhythmic feel of a lot of traditional Brazilian music. At about the same time Herbie called me, I started playing with Hortencio Gomes at this Brazilian club in SoHo called Amazonas. Hortencio was the first Brazilian musician in New York who took the time and

patience to wait for me to catch up, so to speak—because he saw that I had it. I was ignorant of the music when I got with him, but he could see that I had the ability to cop the swing feel. He taught me a lot. Since then I've done a lot of studio work with him, and we just completed his first record, *A Brazilian In New York*. Herbie's bassist, Sergio Brandoa, and I are working on our own record now. We've been making other people sound great for the past three years at various studio sessions in New York. So we just figured, "Hey, we're coming up with all these grooves and arrangements for these people. Why not do it for ourselves?"

BM: You've also done some touring recently with the great Brazilian singer and pianist Tania Maria.

RS: I joined her band last June. That woman can really play. I would say 90% of the concerts we did ran for two hours straight. But I'd get off stage feeling like I had played only thirty minutes. When you lose track of time like that, you know you've been flying. She has this thing about her...she's so charismatic and energetic.

BM: Tell me about your experiences playing with Jaco Pastorius.

RS: Before I moved to New York, there were a lot of people I dreamed of working with one day. At the top of the list were Miles and Jaco. The first place I worked with Jaco was at 55 Christopher. The band consisted of Jaco, myself, Jerry Gonzalez on congas and trumpet, and his brother Andy Gonzalez on upright bass. Andy was strictly covering the bass lines and Jaco was just soloing on top of it all night. After that, I started playing in a band Jaco had with two drummers, me and Rashied Ali. I did one recording session with Jaco, as far as I know. It was one of those sessions where you just let the tape roll. At one point Jaco and I did a twenty-minute duet on



two sets of drums they had set up there. I'd really like to hear those tapes some day.

BM: Have you had any opportunities to play New Orleans-style R&B since coming to New York?

RS: Oh, yeah. My first gig in New York was with Dr. John. I had played with him in New Orleans a couple of times, so we knew

each other. When I moved here, I only knew a handful of people, and he was one of them. Naturally he was one of the first people I called. I haven't been doing much of that sort of playing in the last few years—although recently I've felt like getting back into it. But you gotta understand, when I came here, I didn't come here to play New

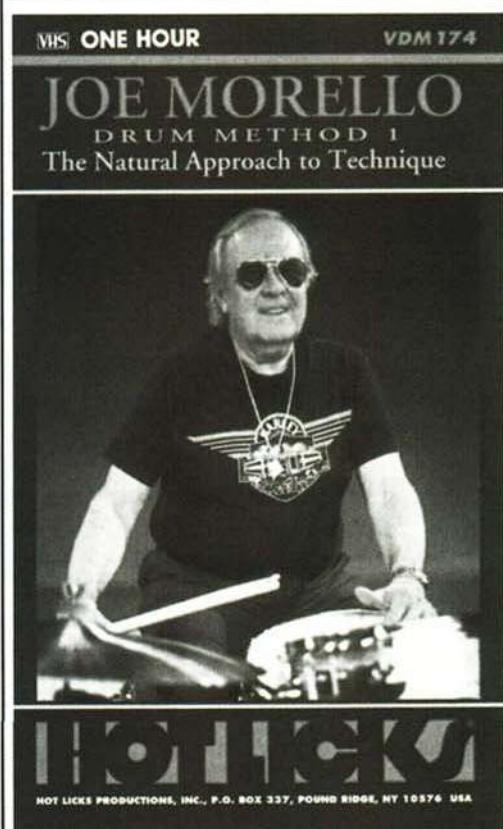
Orleans music. After living in New Orleans and working with just about everybody down there, I knew I had to move to either L.A. or New York. I chose New York because most of my jazz idols lived here. But as soon as I got here I started getting called for a bunch of R&B/New Orleans-type gigs. I could see I was getting pigeonholed in a way that I didn't want to be. So I intentionally started to stay away from those gigs. Now I don't have to worry about that. My reputation is not as a New Orleans drummer anymore. I've proven that I can do other things.

BM: What new recording sessions have you played on?

RS: I just finished doing a project with [former Jazz Messenger bassist] Charles Fambrough. It's a live session at Bradley's nightclub in New York and is being released as a laser disc by CTI. I also just did a record with [New Orleans seven-string guitarist] Steve Masakowski for Blue Note. We go back a long way. He and I and the late Emily Remler had a band together in New Orleans when I was about twenty. I miss Emily very much. I did her last record, *This Is Me* [Justice], and the subsequent tribute records for her *[Just Friends, Vol. 1 & 2, Justice]*, which also featured Marvin "Smitty" Smith and Jeff Porcaro.

BM: Ten years after moving to New York, how would you assess yourself as a player?

RS: Well, I'm pretty hard on myself. I'm always looking up at cats who've done so much more than me. But I think that's a healthy attitude, because it keeps you moving—it keeps you growing. The beautiful thing about music is that the more you learn, you just find out there's more to know. And I feel good about what's happened to me in New York. At this point, things are really starting to take off.



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1993 DCI Championship Results

• by Lauren Vogel Weiss

August 1993 brought the Drum Corps International World Championships to Jackson, Mississippi's Veterans Memorial Stadium. A week of competition included first Division II and Division III contests, then the Division I quarterfinals and semifinals, and ultimately the finals on August 21. In addition to the "normal" pressures of competition, corps members (and fans as well) had to struggle with the heat and the humidity (both in the 90s!)—not to mention the heavy rain that fell during part of the live television broadcast.

The Cadets of Bergen County, from Bergenfield, New Jersey, captured their sixth World Championship with a score of 97.4 (19.2 in drums). Their program was based on David Holsinger's "In The Spring, At The Time When Kings Go Off To War." The Cadets won both the "high visual" and "high general effect" captions. Their twenty-seven-member drum line (seventeen "battery" marchers on the field and ten "pit" players on the front sideline) used gold Pearl drums and Zildjian cymbals to color the contemporary music set against the medieval costumes and theme. Snare drummers carried single metallic tubes at the beginning of the show to create a "chime-like" effect as they moved around the field. The pit also utilized lots of cymbals and gongs, as well as "marching men" and brake drums.

Star Of Indiana, from Bloomington, finished second overall with a 97.3 (They won the "high drum" caption with a score of 19.4.) Performing a very contemporary program to Samuel Barber's "Medea" and Bela Bartok's "Music For Strings, Percussion, And Celeste," Star showed extraordinary musical and visual control in their performance. Although not a crowd favorite (who whistles Bartok on the way out of a stadium?), they did prove some exciting dynamic contrasts. Their twenty-eight-member drum line (fifteen battery, nine pit, and four who

alternated) featured a talented xylophonist in the pit and used black Pearl drums and Zildjian cymbals.

Scoring a 96.2 for a strong third place (and a 18.8 in drums), the Phantom Regiment, from Rockford/Loves Park, Illinois, electrified their fans with a program entitled "The Modern Imagination." Their repertoire included Alberto Ginastera's "Estancia," Dmitri Shostokovich's "The Fire Of Eternal Glory," and Bernard Herrmann's "Death Hunt." Although they had the smallest drum line of the night with twenty-three members (sixteen battery and seven pit), the placement of the pit in midfield gave them a larger appearance and sound, as well as space down front to feature horn soloists and an expanded drill. The drum line really "cooked" in the "Danza Final" movement of the Ginastera, with the tenor drummers playing with "jingle sticks" and the snares using sticks fitted with finger cymbals. The Regiment employed white Premier drums (with black hardware) and Sabian cymbals.

The Blue Devils, from Concord, California, finished fourth, with a score of 95.1 (18.3 in drums). Their "Don Ellis Portrait" featured Ellis's "Open Wide/Great Divide," Hank Levy's "Chain Reaction," and Ellis's "Strawberry Soup/Niner-Two." The twenty-eight-member drum line (twenty-one battery and seven pit), playing on black Yamaha drums and Zildjian cymbals, was one of the corps' weaker areas. Their pit held at least eleven keyboards and featured some jazzy vibe accompaniments.

Last year's world champions—the Cavaliers, from Rosemont, Illinois—dropped to fifth place with a score of 94.0 (although tying for third in drums with an 18.8). Their theme was "Heroes—A Symphonic Trilogy" including "The Symphonic Cantata" by David Holsinger, "Heroes, Lost And Fallen" by David Gillingham, and "Morning Alleluias (For The Winter Solstice)" by Ron Nelson. Their twenty-eight-member drum line (nineteen battery and nine pit) played chrome Yamaha drums and Zildjian cymbals. The pulsating sound of the Cavies' bass drums drove the corps through their performance.

The Madison Scouts, from Madison, Wisconsin, opened the television broadcast

by performing in a driving rain. Scoring a 91.9 for sixth place (17.9 in drums), the Scouts overcame the adverse conditions to perform their best show all season. The corps played Louie Bellson's "Numero Uno," Don Ellis's "Strawberry Soup," and an original composition by staff members Scot Boerma and Taras Nahirniak called "Encore." With thirty-seven members in the drum line (twenty-nine battery, and eight pit), the Scouts were one of the few corps to perform a "traditional F-style drum solo down front. Utilizing red mahogany Yamaha drums and Paiste cymbals, the snare drummers used brushes as well as playing ride patterns on the cymbals, while the cymbal section did a breath-taking "cymbal toss" during their solo.

The Santa Clara Vanguard, from Santa Clara, California, scored a 90.4 (18.5 in drums) for seventh place. Fielding a younger-than-average corps, the Vanguard performed "A Walton Trilogy" including selections from "Johannesburg Festival Overture," "Richard III," and "Henry V." Their twenty-seven-member drum line (nineteen battery and eight pit) played on burgundy Pearl drums (with neon-yellow hardware) and Sabian cymbals. The pit also used metallic instruments and handbells during several points in the show. The end of the drum solo was done in "slow motion," which created a nice visual effect.

The Crossmen, from Bensalem, Pennsylvania, finished in eighth place with a score of 89.6 (17.5 in drums). Performing "Songs For The Planet Earth, Part II—A Celebration Of Humanity" (a sequel to last year's program), the music included "Journey Under The Sun," "Afro-Brasilia," Dave Brubeck's "Koto Song," "Freedom" (a combination of Gene Friesen's "River Music" and the Yellowjackets' "Freda"), and "Anthem For Humanity" (combining Paul Halley's "Anthem" with Copeland's "Fanfare For The Common Man"). The Crossmen's twenty-eight-member drum line (nineteen battery and nine pit) played on black Premier drums (with white hardware) Zildjian cymbals, and many "world" instruments.

The Bluecoats, from Canton, Ohio, scored an 87.2 (17.2 in drums) to finish ninth. Their

program of "Standards In Blue: A Tribute To Dizzy Gillespie" entertained the crowd with Jerome Kern's "All The Things You Are," Thelonious Monk's "Round Midnight," and Dizzy's own "A Night In Tunisia." The show opened with the snare drummers playing a ride cymbal pattern—and then the horns were on a roll. The thirty-three member drum line (twenty-four battery

and nine pit) played on chrome Pearl drums and Sabian cymbals. During "A Night In Tunisia," the pit utilized agogo bells, a tamborim, timbales, and congas—along with two African talking drums featured on the field.

The Blue Knights, from Denver, Colorado, scored an 85.0 (17.3 in drums) for tenth place. Their program was entitled "The

Next Generation—Musical Selections From Star Trek." The thirty-five-member drum line (twenty-three battery and twelve pit), playing on blue Premier drums (with white hardware) and Sabian cymbals, performed James Horner's "Battle Of The Mutara Nebula" and Cliff Eiderman's "Clear All Moorings" and "Star Trek VI Suite." The show opened with characters from "prehistoric" drum corps, including an ancient caveman drummer. Twentieth-century music returned and then went futuristic, with several members of the pit swinging toy plastic tubes in the air to create an unusual sound. The tenor drummers also did a nice bit with brushes.

The last two corps were new members to DCI's elite "Top Twelve." The Glassmen, from Toledo, Ohio, scored an 82.8 (16.2 in drums) for eleventh place. Their show theme was "A Voyage Through Imagination" featuring the music of David Arkenstone's new age album *In The Wake Of The Wind*. Their thirty-two-member drum line (twenty-two battery and ten pit) played on black Remo drums and Zildjian cymbals.

The other new member of the "Top Twelve" was the Colts, from Dubuque, Iowa—scoring an 81.6 (16.1 in drums) for twelfth place. A crowd favorite all season long, the Colts performed "Iowa's Four Seasons," including Chuck Naffier's "Winter," John Tesh's "1,000 Summers," George Gershwin's "Summertime," and Dave Grusin's "The Heart Is A Lonely Hunter." Their thirty-five-member drum line (twenty-four battery and eleven pit) used bright red Ludwig drums and Sabian cymbals.

The Saturday evening finals competition began with performances by Rhythm and Brass (a professional brass and percussion ensemble from Dallas, Texas), the Blue Stars from LaCrosse, Wisconsin (Division III champions), and Carolina Crown from Charlotte, North Carolina (Division II champions). After the final scores were announced fireworks lit the sky, and a surprise appearance by the Troopers, of Casper, Wyoming (often known as "America's Corps") filled the backfield stands.

Earlier in the week, the Individual and Ensemble competition was held at Jackson's

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Black Gold



Millsaps College. The individual percussion awards went to snare drummer Jason Parent (Phantom Regiment, 99.5), multi-tenor drummer Derek Beaumont (Cavaliers, 98.0), marimbist Andrew Schnieders (Star Of Indiana, 97.0), three-time timpani winner Rell LaFarge (Cavaliers, 99.0), and multi-percussionist Matt Ownby (Cavaliers, 93.0). The best percussion ensemble award went to the Cavaliers (95.0), also for the third year in a row. The best bass drum ensemble title was awarded to the Phantom Regiment (96.0), and the best cymbal ensemble title went to the Madison Scouts (97.0).

This year's championship was plagued by low attendance, high temperatures and humidity, and drum corps programs not as exciting overall as in years gone by. The activity is changing—but will it change in the right direction? The 1994 DCI World Championships are scheduled for the Boston area, so East Coast drum corps fans, watch out!

Camps & Clinics

Roy Santovasi recently did a clinic tour for Firchie Drums, Universal Percussion, and R-Tom Products.

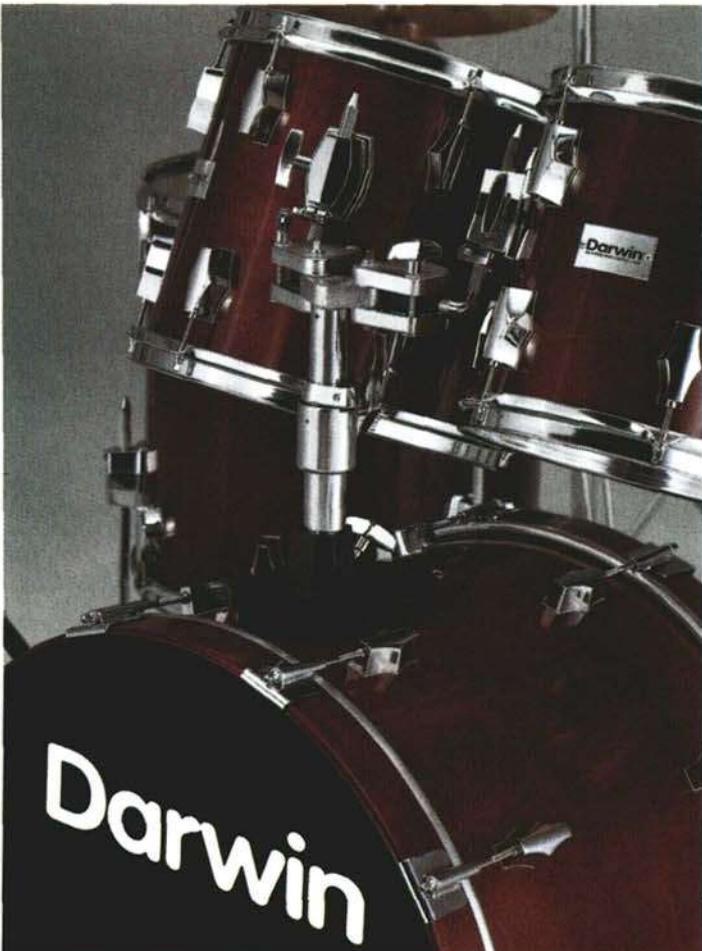
The week-long **1993 Bands Of America Summer Band Symposium** was held at Illinois State University in Normal, Illinois. The event included performance groups, master classes, and workshops, and was sponsored by Pearl, Yamaha, Selmer-Ludwig, Zildjian, Sabian, Columbus Percussion, and Remo, among others. Guest artists included **Gregg Bissonette, Steve Houghton, Casey Scheuerell, John Bergamo, and Bob Breithaupt**.

Drummers Collective recently hosted master classes by **Harvey Mason and Dave Weckl**, following earlier appearances by **Peter Erskine, Ignacio Berroa, Luis Conte, Rod Morgenstein, and Russ McKinnon**. Mason's clinic was sponsored by Gibraltar, Sabian, Vic Firth, Evans, and Manny's Music. Brush expert **Clayton**

Cameron and Latin drumset/percussion player **Horacio Hernandez** have recently joined the D.C. faculty.

Yamaha's Band & Orchestral Division recently sponsored the 1993 **Southern California Drum Line Circuit & Drums Across California**. Over 120 drum lines from throughout southern California participated in the two drum circuits, the mission of which is to provide drum lines of every level the opportunity to perform and improve.

Yamaha artists **Dave Mancini, Mike Steinle, and Clay Jenkins** recently participated in faculty band and master classes at the fifth annual **Drury College Jazz Camp** this past June. Sixty-five students attended master classes and performances, which included resident performers the Jim Widner Big Band. The Jazz Camp is held each June, and is open to high school and college students. Contact Dr. Tijuana Julian, Drury College, 900 N. Benton Ave., Springfield, MO 65802.



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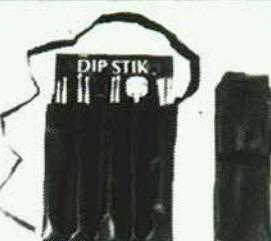
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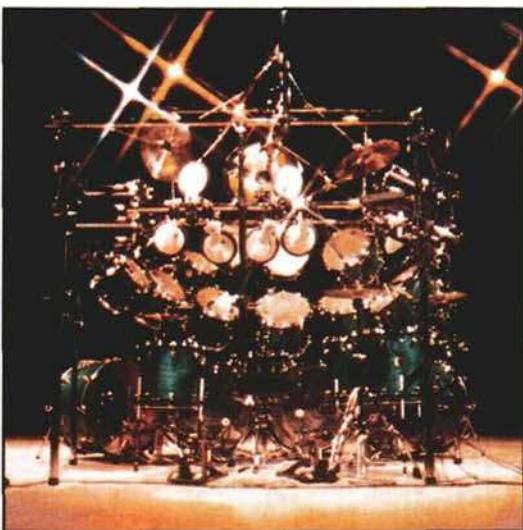
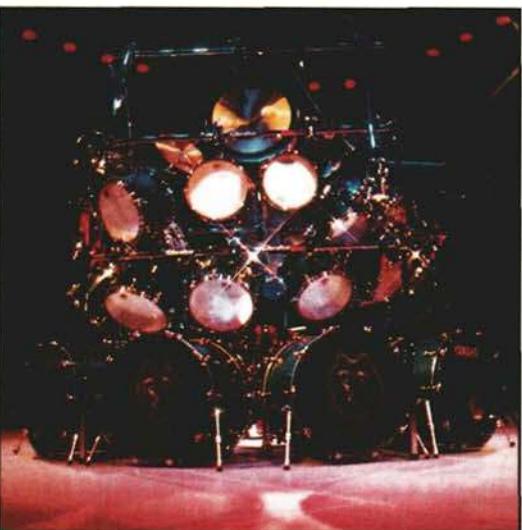
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Drumkit Of The Month



Tom Dlugos's massive kit consists of four bass drums, eleven rack toms, and three floor toms, (all Yamaha *Maple Customs*), one Yamaha marching snare drum, twelve Tama *Octobans*, one Wuhan and seven Paiste cymbals, one Ludwig gong, seven Roland electronic pads, two bass drum triggers, one hi-hat controller, two single and two double Yamaha bass drum pedals, and one Pearl remote hi-hat pedal—all mounted on a Gibraltar cage. In an exhibition of sheer dedication (or fanaticism, depending on your viewpoint), Tom actually takes it out on weekend gigs!

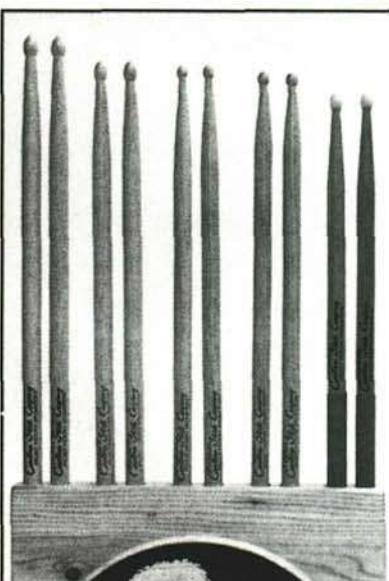
Photo Requirements

1. Photos must be in color and of high quality. (35mm slides are preferred; color prints will be considered. Polaroids cannot be accepted.)
2. You may send more than one view of the kit, but only one photo will be published.
3. Photos should be of drums only; no people should be in the shot.
4. Drums should be photographed against a neutral background. Avoid "busy" backgrounds such as in your basement, garage, or bedroom.
5. Be sure that those attributes of your kit that make it special are clearly visible in the photo.

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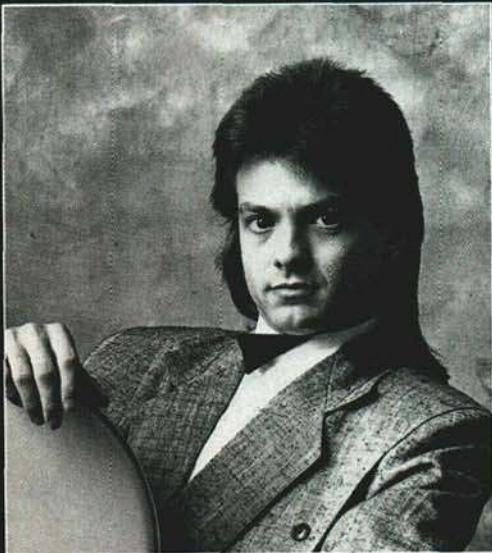


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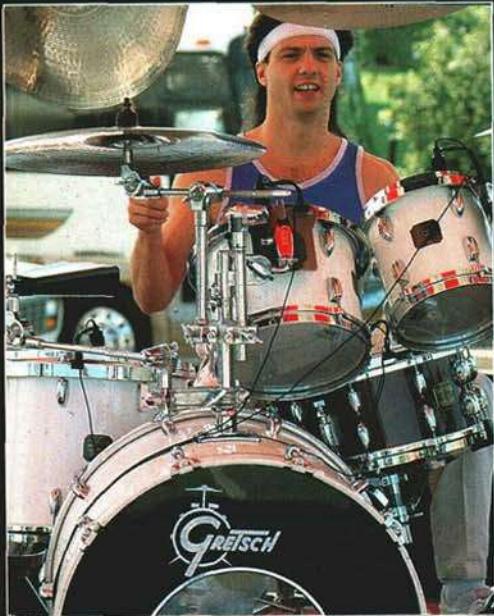
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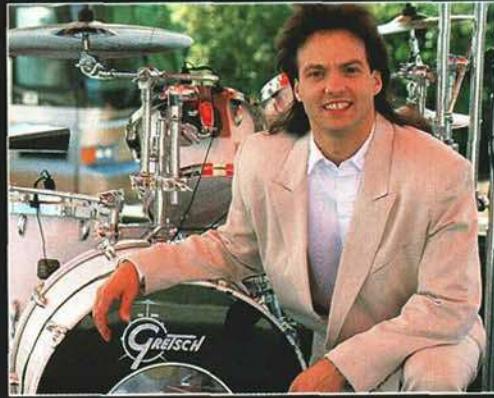
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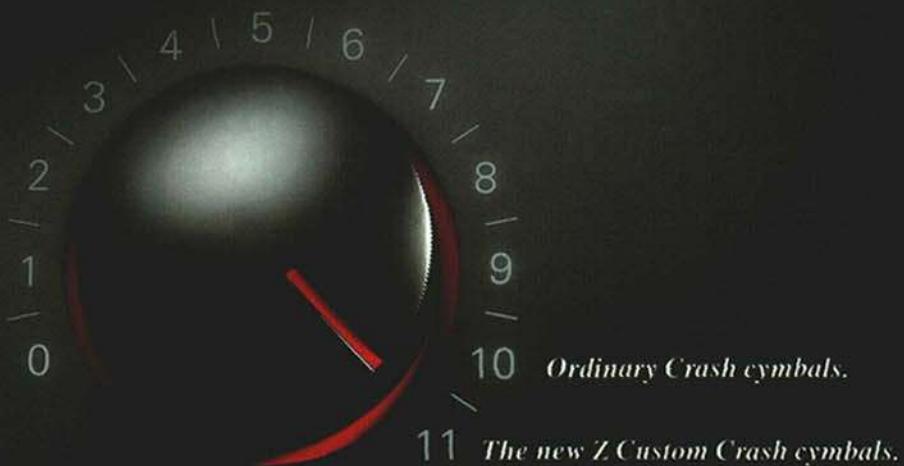
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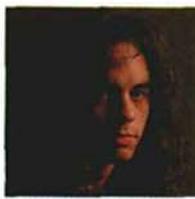
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